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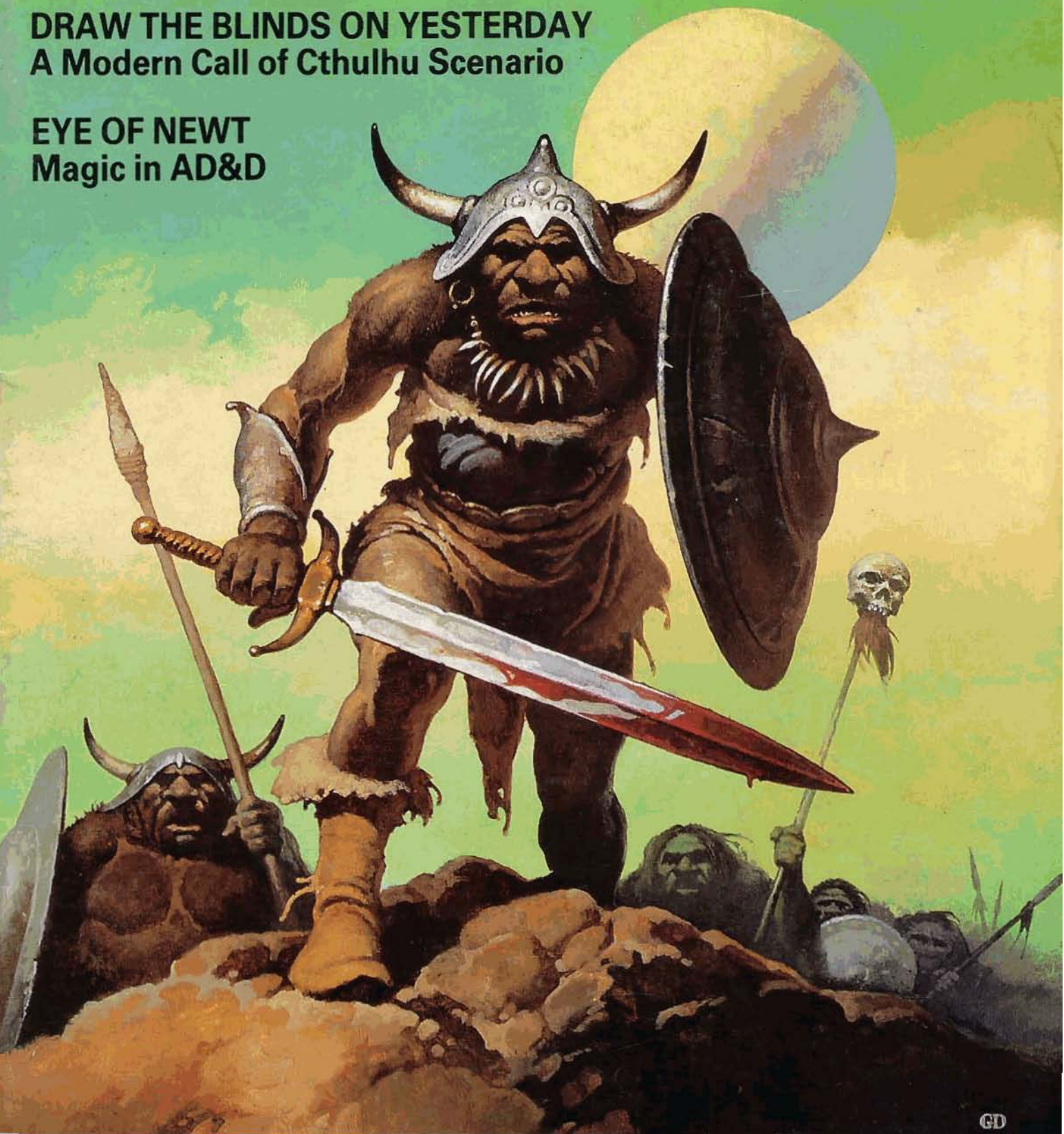

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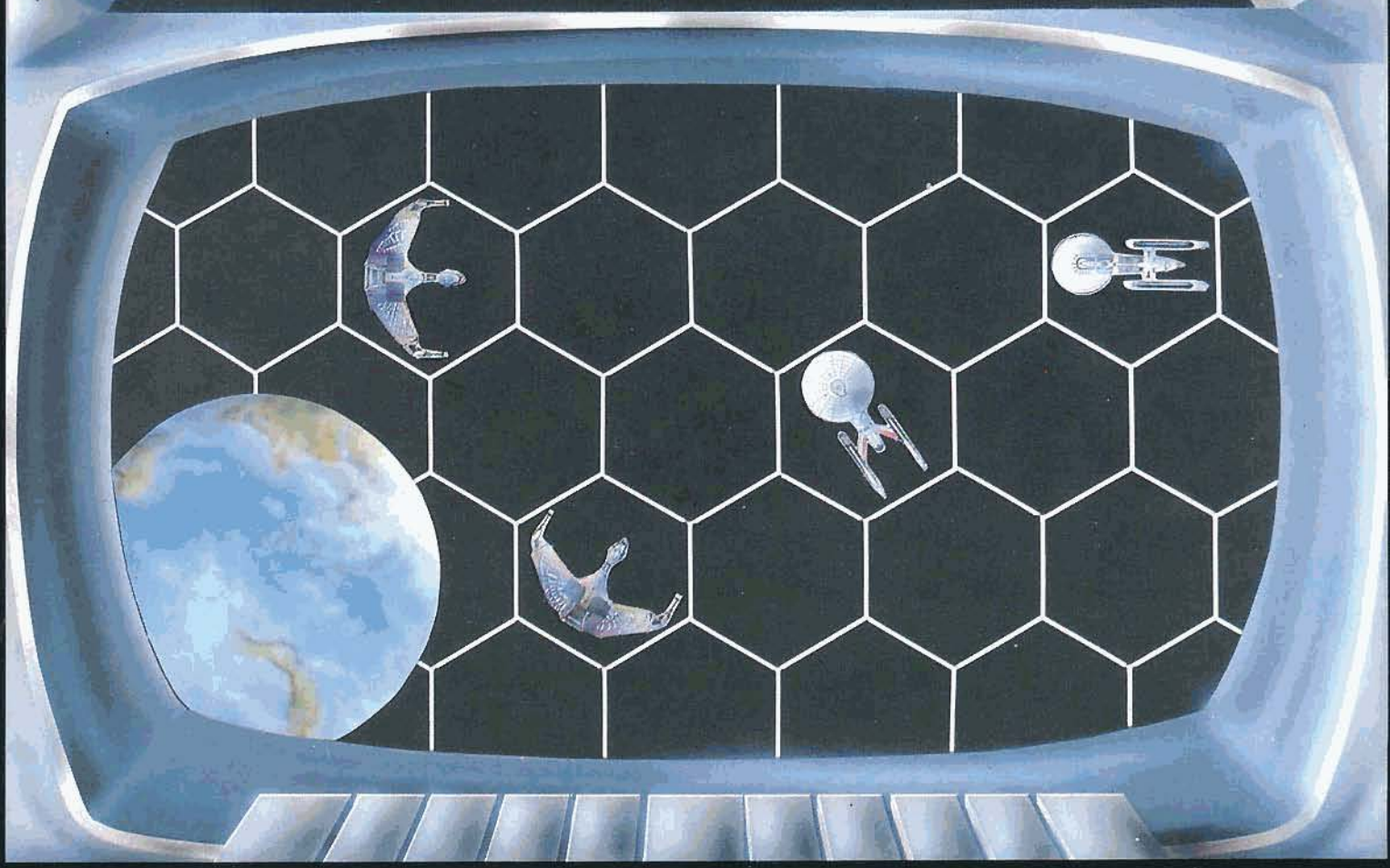

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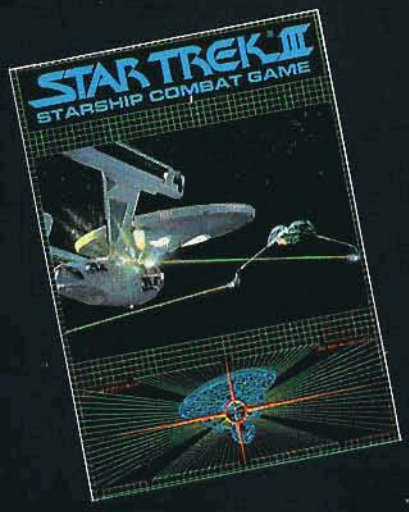

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TEDDY'S DIARY

Monday: Mayhem in the catacombs. Ugbash playing football again. Blood everywhere. Told him he's meant to take bladder out of the pig first. Ugbash tore my arm off. Ho hum!

Tuesday: Auntie sewed arm back on. Spent all day stood on top of the TV with my arms out whilst Agaroth played **Tower of Despair.** Power surged and burnt arm off. Blood everywhere. Ho hum!

Wednesday: Auntie sewed arm back on. Zlargh sent me to clean out trolls. Pretty dangerous work – kept getting my arm stuck! Blood everywhere. Ho hum!

Thursday: Oh joy! After Auntie sewed arm back on, settled down with Gunatha and a copy of the new UK printed **Middle Earth Role-Playing.** You know, diary, it is such fun to be a little hobbit, to skip and gambol through fields of pretty pink flowers. To sing little songs, talk to pussy-cats and birdies, and laugh and play all day. To talk with elves and wizards, and watch fireworks soar into the beautiful blue sky. Now that's fantasy!

Friday: Back to reality. Ugbash messed up playtest of **Legacy Of Eagles**, the new **Golden Heroes** adventure, when the damned things got free. Blood everywhere. Arm last seen in talons of big bird heading for the sea. Ho hum!

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As last month's issue was going to press, I was just jumping on a plane to Dallas to see what the American games industry was going to offer us in 1985. It really was a little disappointing with most companies either vying for licensed characters or copying each other's products. Whilst *Games Workshop* make the *Dr Who* boardgame, *FASA* have the licence to make the *Dr Who* role-playing game and although *FASA* make the *Star Trek* role-playing game, *West End Games* have the licence to make the *Star Trek* boardgame. It's all very confusing. *TSR* are planning to release *AD&D Battlesystem* which sounds like *Warhammer*, and *Super Endless Quest* books to compete with *Fighting Fantasy*. And of the rest? Well, how about a Barbara Cartland game from *Mayfair*?!?

But as promised, there was one important and excellent piece of news. *Citadel* will be manufacturing the official *D&D* and *AD&D* miniatures. They will be released in July and the first modules are superb. Stirges at last – aagh!

Ian Livingstone

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ARMS AND THE MAN

Or, How to Kill Vehicles (And Stop Your Vehicle From Being Killed) by Michael Holman

Too late Myorn saw the G-Scout speed above his head, a blurred flash of black; he dived into cover as he saw the gauss bullets kick the dirt behind his feet. Rolling over, he shook off his Carl-3 man-portable tac missile system, professional panic adding speed to his careful movements. Feverishly aiming the device, he tried not to think of the other members of his squad, or the bullets ploughing into the dust less than a metre away. Taking careful aim at the ugly vargr claw, he clenched his muscles into a bracing position, and tightened his finger . . .

This article is a follow-up to Andy Slack's excellent essay on vehicle combat for *Traveller* (*WD43*), and makes further suggestions as to anti-vehicle security devices, and also proposes a vehicle damage system.

VEHICLE SECURITY SYSTEMS

Multibeam Security System

First introduced at tech level 8, this device occupies hardly any room and uses about 5% of the vehicle's power in the more primitive models. Although possessing large ranges, power input increases proportionately with range, and the chances of false alarms.

As the system is based on a microwave emission system, jamming is difficult, although detection is possible. Even non-metallic items break the sphere of microwaves and thus trigger the alarm, although the equipment can be programmed to selectively ignore small items.

The system is also vulnerable to 'chaff'; layers of foil that can trigger the system into believing that an enormous number of enemy objects are coming its way; this system may also be rendered inoperable by ECM, leaving its complacent crew to discover the fact too later, although some systems sound an alarm when such bugging occurs.

The system comprises a small radome mounted on the vehicle, and a small instrument panel at the controls of the craft with audio and visual warnings.

Price:	Cr20,000
Tech level:	8
Requires:	Elec-2 and Mechan-2 to install
Range:	Variable – 0 to the horizon. Power use increases at longer ranges
Weight:	15kg
Volume:	$0.15m^3$ inside, $1m^3$ outside

Automatic Evasive Manoeuvre Program

This computer program has two settings – automatic and manual. For the program to operate automatically, it requires a multibeam security system. When the program is set in motion it automatically (unless manually overridden) places the craft in a series of evasive manoeuvres. At lower tech levels these are preordained; at higher levels the program is able to evaluate the threat and pick the best course to avoid it. The program operates differently in each class of vehicle and is more effective in some than others. For example, a tech level 8 tank would only be able to make a limited series of manoeuvres, while a G-Scout could drop out of the sky, vector in forward flight (VIFF), even (with higher tech programs) dive underwater. A driver's vehicle is not counted as a negative 'to hit' DM when this system is operative.

Price:	Cr50,000
Tech level:	8
Requires:	Elec-0 and Mechan-1 to install
Weight:	5kg
Volume:	$0.25m^3$

Negative 'to hit' DMs at referee's discretion; −1 to −4 (very rare!)

Note on Computer Programs

The computer program of *Book 2*, although apparently ideal to convert to vehicle combat, suffer from the fact that (a) the computers are much larger and more powerful, (b) that each combat round in space combat is 1000 seconds – over 16 minutes, (c) by and large, the weaponry available is more powerful than atmospheric weaponry, and finally, (d) that all these DMs can create havoc!

ECM Package

Electronic counter measures systems are designed to explode or divert oncoming missiles. Bulk, effectiveness and price all increase proportionately. In *Traveller* terms, an ECM device is good against all types of missiles (like the *Book 2* computer program), partly to help the GM, but also to reflect the growing complexity at higher tech levels to be able to jam circuits open or closed. The prices remain, therefore, fairly constant, although DMs against incoming missiles of a different tech level to the vehicle are reduced to one for each tech level by which the missile exceeds its target, to a minimum ECM value of zero. ECM weapon pods will cover most angles.

Type	Weight	Volume	DM (to hit)
Basic	10kg	$0.02m^3$	−2
Extensive	30kg	$0.06m^3$	−4

Price:	Cr50,000 (Basic), 200,000 (Extensive)
Tech level:	7+
Requires:	Mechan-1 and Elec-2 to install

Lasar Sensory Device

An all-over array of sensors that check for small heat patches on the skin of the craft, that indicates either laser fire or laser targeting; reactive procedures (evasion or dispensing anti-laser aerosols, chaff, etc) can then be taken. Introductory tech-level is 8, and the system can be linked to an ECM package, dispensing devices (see below), and/or an automatic evasion manoeuvre program.

Price:	Cr38,000
Tech level:	8+
Requires:	Elec-2 and Mechan-2 to install
Weight:	200kg
Volume:	$0.2m^3$

The die roll to detect incoming laser beams is 8+ at introductory tech level, modified by −1 for each subsequent tech level, to a maximum of 2+ at tech level 14+.

Chilled Exhaust

Reducing the effectiveness of incoming IR missiles, a chilled exhaust costs Cr500 to install, requires periodic maintenance and may be vulnerable. It requires Mechan-1 to install and is considered to be included in engine and chassis weight and volume.

Dispensing Devices

Either manually or automatically controlled, such devices fire small 'grenades' of IR attracting heat flares, anti-laser aerosol, smoke, chaff or anti-personnel variety. Each dispenser weighs 2kg empty and has a four round capacity. Each bomblet weighs the same as a hand grenade (1kg), and costs Cr20. The anti-personnel round should be considered to cause 10d hits, use the additional effects for HE, and has a 10+ chance of hitting any given target exactly. Because they are outside the

Price:	Cr100 (dispenser), Cr20 per bomblet)
Tech level:	7
Weight:	2kg/1kg
Volume:	$0.002m^3$ (per loaded launcher) outside the vehicle
Requires:	Mechan-1 for installation

vehicle, they are vulnerable to small arms fire, and on some occasions, at lower tech levels especially, the resulting pyrotechnics might destroy the vehicle.

OFFENSIVE SYSTEMS

Gunnery Computer

Accurately gauging the range, elevation, expected evasions, selecting the ammunition type, etc, the gunnery computer interfaces with the human gunner, allowing him only to pick the target and press the button, unless overridden. For practical purposes, the computer is considered a retarded Model 1-fib, able to resist radiation damage. It has a CPU of 1, no storage capacity, and may not run other programs. It must also be programmed to the individual vehicle, its weapons type and ammunition used, etc, and cannot be removed and placed in a completely different vehicle.

Price: Cr100,000
Tech level: 8
Positive DM: +1 to +3 to hit (depending on tech level, etc)
Requires: Mechan-1, Elec-1, Gunnery-1 and Computer-1 to install
Weight: 10kg

Missiles

Missiles are constructed according to *Striker, Book 3,* yet may have added characteristics.

Decoy Missiles

Occupying 1kg of the missile's weight, and costing Cr100, this package automatically discards aluminium foil and magnesium flares along its flight path, confusing anti-missile weaponry, yet making its presence obvious. Operator guided missiles can be ordered to jettison bits and pieces when required by the operator. Introduced at tech level 8.

MITV

Multiple Independently Targeted Vehicles; one vehicle carries a multitude of warheads, usually with a small amount of propellant. The main missile goes most of the way before splitting up, allowing the individual warheads (usually 5) to home in on a designated target, often releasing chaff at the same time. Obviously only large missiles are going to have the option of carrying MITV, and general expense prohibits widespread use. Each independent warhead should be constructed as a missile separate to the carrying missile. The carrying missile must be operator guided or teleguided, and the warheads must have homing, target designated or target memory guidance systems.

Extensible Package Launcher

The inspiration for this device came from Middenface McNulty, a character in the comic *2000AD*, who has a package launcher which extends telescopically at either end. Thus it can be carried with a smaller volume, only being extended when required for firing. This adaptation doubles the cost of a package launcher, but halves its volume and weight.

FAE/FAX

Fuel Air Explosive has a detonation force of from 2 to 8 times a similar amount of conventional high explosive, although it tends to be used as an area weapon, dropped as bombs or high calibre artillery rounds. When dropped, a cloud of fuel is released, evaporating before being detonated soon afterwards. Consider an FAE warhead to be available at tech level 7, having a ×5 increase over conventional high explosive (at that level). Increase this multiple by one for each additional tech level of manufacture (max ×8). Warheads cost the same amount as flechette rounds and have the same 'danger space' outside the initial burst size, which is calculated as 10× bore × tech level multiplier.

Note. Masochistic GMs may like to combine missiles, ECM and auto/evade programs, however, the DMs are overwhelming!

Carl-3 Man-Portable Tac Missile System

In a package (disposable) launcher, the Carl-3 is a manportable anti-vehicle assault system. It contains 2 HEAP missiles, one homing, one an IR follow-up missile.

The Carl-3 consists of two tubes, one on top of the other, with a shoulder brace and two handles, the trigger being on the front one. A sling is provided to carry the device. The second missile is pre-set by the operator to fire 5-10 seconds after the first, adding to the general destruction. Only rudimentary sights are supplied (and needed).

Price: 1083
Tech level: 7-15
Weight 12kg
Maximum Range: 1km
Package launcher, two tubes, HEAP missiles, 10cm calibre

The second missile automatically hits or misses, depending on what the first did. Treat both missiles as one.

Damage: (both hit) 4d6
On: 8+ vehicle disabled; 11+vehicle destroyed; 1-6D6 damage to survivors; 16+ vehicle instantly destroyed, no survivors.

VEHICLE COMBAT PROCEDURE

Throw 8+ to hit
DMs: Tech level difference between missile and target (+/−) ECM; basic (−2), extensive (−4)
Skills: Gun Combat/Heavy Weapons/ FA Gunnery
Vehicle (if eveading). Requires a Multibeam Security to know that the vehicle is under attack.
Automatic Evasive Manoeuvre Program (in which case vehicle expertise is not counted); DM/ to hit +1 to −4.
Confusion caused by dispensing devices: GM's option.

Determining Vehicle Damage

1. Determine from these DMs the likelihood of a hit, and then roll for it. Additional DMs may be imposed for situations such as weather, flying, etc, at the referee's discretion.
2. Four classes of damage have now been introduced: *damage, disable, destroy* and *destroy instantly,* although the three classes of vehicle armour – softskin, light armour and heavy armour – remain as before.

Any single attack by non-small arms fire rolls 2d6; on 6+ the vehicle is damaged; on 8+ disabled; on 11+ destroyed, and on 16+ destroyed instantly. DMs of +2 on a lightly armoured vehicle and +4 on a softskin vehicle are applied.

The referee should draw up a damage location table for the vehicle that has been hit, from the five different angles of attack – deck, belly, front, rear and sides. An extended example is provided below.

Effect On Vehicle Features

Lights. A hit on the lights indicates that these have been destroyed. A further hit on this location smashes other exterior features. A disabling shot will have smashed an essential exterior item: tracks, grav generator, etc. A destroying shot will have simply smashed a large hole in the hull, writing the vehicle off.

Visor. A hit on the visor smashes the windscreen or viewing equipment. A non-disabling shot means that the windscreen or whatever, shatters, but can still be seen through, although with some difficulty. A disabling shot smashes the windscreen, depressurising the vehicle and not allowing subsequent re-pressurising. A destroying shot destroys the hull in the area of the visor and causes internal damage.

Door/Hatch. The door or hatch is unusable, and no entry or exit can be made through it. A disabling shot removes the door and does not allow repressurisation. A destroying shot smashes the door and crew.

Motor. A damaging shot on the engine reduces the craft to half speed. A disabling shot cuts an important bit, making movement impossible. A destroying shot moves the engine into the crew compartment.

Fuel. A damaging shot causes half the fuel to be lost; successive shots will remove a further half. A disabling shot either removes most of the fuel or causes a contained fire in the fuel tank; either way, the fuel is lost. A destroying shot ignites the fuel explosively. In any case, roll 8+ for non-fusion fuel to explode and move damage up one progression.

Electronics. One system has been damaged, choose from fire control (half operational capacity), communications, computer, radar, laser sensors or anything else that might be carried. A disabling shot shuts down all electrical operations – fire control will be counted as tech 5 for *Striker* purposes. A destroying shot will smash the battery and cut off all electrical systems immediately, including life support, making all electrical systems just expensive scrap.

Suspension. A damage result will allow a ground vehicle and grav vehicle to proceed at a maximum of half top speed, the journey being very uncomfortable in addition. A disabling shot will immobilise a vehicle, although a grav craft is capable of vertical movement only. A destroying shot will move the belly of the vehicle up into its deck.

Transmission. Transmission damage reduces a vehicle's speed to half; disabling it will slow it to one tenth, or, if a G-vehicle, only make it capable of vertical flight. A destroying shot tears off the bottom half of the vehicle.

Ammunition. If HE, HEAP or KEAPER ammunition is carried, a disabling shot will detonate all the ammunition and is counted as a destroying shot. A destroy result is treated as a destroy instantly (on 8+ for PC's vehicle). A damaging shot is counted as a disabling shot and is rolled again (additional damage to that caused by losing the ammunition).

Crew. Concussion damage and personal wounding may occur; a damaging shot will cause 1D of damage to each crew member, a disabling shot 1-3d of damage, and a destroying shot 1-6d.

Breach. The hull of the craft has been breached. A damaged craft will be lose one piece of interior electronic equipment, and take 2d6 minutes to patch up; a disabled craft may be repaired after 30 minutes of work exterior to the hull, and having lost half of all 'extra' electronic equipment carried (chosen randomly). A destroying shot will remove a large proportion of the hull. Hostile atmospheres may cause additional damage.

Power Plant. Damaging shots reduce power by half, with successive shots. Disabling shots stop the vehicle and the support eqiupment (although this will function for a further 10 minutes on emergency power reserves). Destroying shots remove the engine from the hull and leave the hull open to depressurisation.

Weapon. Damaging shots may (1) jam the weapon, (2) jam the turret at a fixed position, and (3) reduce the weapon's accuracy – choose randomly from these effects. A disabling shot will knock-out the weapon and give the gunner 2d hits, if in an open turret, 1d hits if enclosed. Destroying shots remove the vehicle's deck.

Notes
When a breach occurs, a scramble to the emergency life-support equipment will commence. Dexterity or less must be rolled to grab one of the surgical masks with a small (aerosol sized) bottle of air hanging from it, and turn it on; it lasts for 30 minutes. Characters may attempt to reach their vacc suits, if carried, and they succeed on rolling under their dexterity, with an additional DM of vacc suits kill ×2. Life support systems are capable of six repressurisations.

Point Defence Fire
Point defence weaponry consists of a powerful computer, target acquisition radar and a small weapon to destroy incoming missiles, rockets and grenades. Often, rapid firing machine guns, lasers, plasma or fusion weapons are used, and because of their advanced computer such systems receive a positive DM of 2-4 when used in direct fire mode (due to the larger target size).

For *Traveller* purposes, use the point defence system (which may be linked to its own DMs) once a projectile has been determined as having achieved its 'to hit' roll (see *Vehicle Combat*). For a point defence weapon, the basic 'to hit' roll is 8+. Plasma and fusion weapons each have a burst radius and therefore have a +2 'to hit' bonus. Lasers and machine guns receive a −2 'to hit' penalty. The tech level of the controlling system now operates: at tech level 7, one chance 'to hit' is allowed per round, increased by one for each further tech level by which the fire control equipment advances. (Remember that fusion and plasma weapons are automatically spotted.)

Small Arms Damage
For every 24 hits inflicted on the vehicle, throw on the table; although certain results cannot be affected by small arms fire. Additionally small arms fire against lightly armoured vehicles must throw 9+ to be effective, against heavy armour, 12. No DMs are allowed for this roll, except a −1 if HE bullets are used.

Progression Of Damage
Small arms damage of over 24 hits and major weaponry hits that do not cause disabling or destroying hits have caused damaging hits, resulting in non-disabling incoveniences. The damage progression now is: *damage, disable,destroy and destroy instantly.*

A *damage* result is taken from small arms fire of 24 hits over or damage hits of 7 or less from a grenade or other explosive weapon hit.

A *disable* result occurs when a damage hit of 8+ is incurred.

A *destroy* result occurs when a damage hit of 11+ is inflicted, 1-6d6 damage is inflicted on inferior personnel.

A *destroy instantly* result occurs when a roll of 16+ is obtained, all crew are killed.

A 'damage' hit on one attack (eg front) area that has already received such a hit escalates upwards to a disable hit. Likewise a further disabling hit (but not a damaging hit) will give a destroy hit. Only another destroy hit will create a destroy instantly hit. Thus small arms fire and sustained hits cause more damage as they escalate. So, small arms fire against the G-Scout example on the front angle of attack might cause a damaging shot to 'lights' on the first combat round, a disabling shot to the visor on the second and a disabling shot to all other targets.

An example of a target table is provided below for a tech 10 G-Scout.

	FRONT	SIDE	REAR	DECK	BELLY
1	Lights	Lights	Fuel	Lights	Lights
2	Visor	Ammunition	Crew	Weapon	Suspension
3	Motor	Fuel	Lights	Door/ Hatch	Power Plant
4	Power Plant	Power Plant	Door/ Hatch	Visor	Motor
5	Electronics	Motor	Weapon	Crew	Transmission
6	Breach	Breach	Breach	Breach	Breach

Checklist
1. Has shot hit? (8+ DMs + gunnery, - vehicle if evading, etc).
2. Is craft *damaged/disabled/destroyed/destroyed instantly*? (see above).
3. What face was hit? (Front/Side/Rear/Deck/Belly)
4. What feature was hit? (Visor, Motor etc).
5. Read off damage depending on the type of hit sustained.

With a shattering roar, the upper tube exploded, and Myorn saw the smooth silver missile curve upwards, homing in on the magnetic emmissions of the vargr craft. He blinked in amazement as the vargr craft dropped suddenly down before curling away in a series of gut-wrenching manoeuvres. The second missile launched itself, and Myorn stood up to watch the ballet of death performed in the skies. He saw the G-Scout suddenly twist and fire flares and chaff at the missiles, but they stayed locked on to their target. With a roar, the first missile struck the rear of the craft; within seconds, its twin had followed it. The craft seemed to hang in the air for a time before spiralling downwards, only to blow up before it hit the ground. Throwing away the launcher, Myorn moved on to find the rest of his squad.

Sequence Of Events
Myorn fired the missile and threw an 11 on the 'to hit' roll. The tech 15 missile against the tech 10 craft gave him a +5 'to hit' DM, swiftly whittled away by the extensive ECM unit in the craft (−4 DM). Because both missiles are treated as one (Striker rule 19G) this negative DM is applied only once for both missiles. Myorn's gunnery skill (1) is added as a DM, but because the vehicle has a multi-beam security system, this automatically trips an Automatic Evasive Manoeuvre Program for a negative DM (chosen by the referee) of −3. Myorn is a scout so gets no positive modifiers for profession; the chilled exhaust fitted to the craft is useless against a missile homing in on magnetic emission. The dispensing devices, chaff and heat flares, caused momentary confusion, −2 the GM decides. The final result is an 8 – only just a hit.

On the damage table, Myorn received a 16 - the vehicle was instantly destroyed with no survivors.

As a final word, although this article tries to be definitive regarding vehicle combat, referees should feel free to alter various pieces as they see fit. As regards situation DMs, referees who possess a copy of *The Space Gamer 43* might like to apply the 'Modifiers of Environment' to any 'to hit' roll. □

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White Dwarf 43

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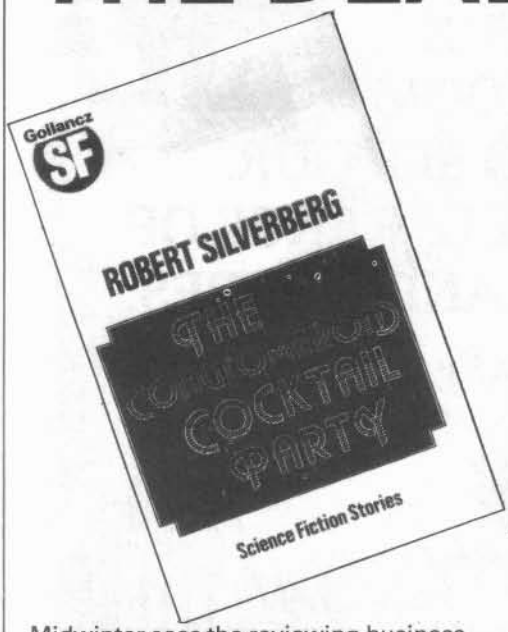
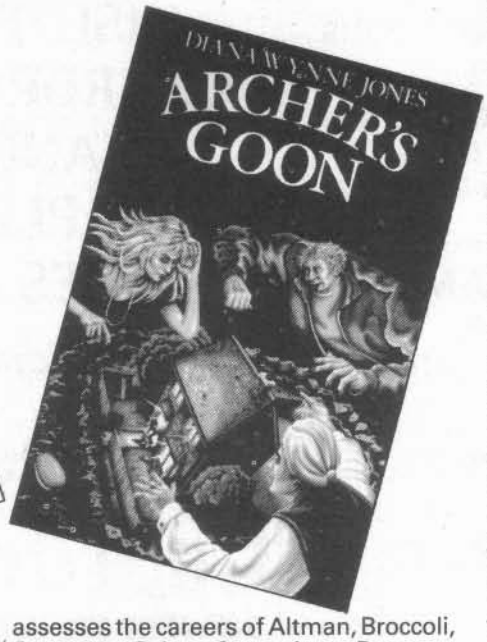
THE DEAD TIME





Midwinter sees the reviewing business at its lowest ebb (and likewise, after too many Xmas and New Year's parties, the reviewer). Publisher's huddle in their cosy offices rather than brave the wintry chill to post out books for review. Or they go completely bananas like *Granada*, deluging me with Len Deighton thrillers and autobiographies of loony clairvoyants. I don't know whether *Allen & Unwin* intended a veiled hint when they sent (with a covering slip promising a copy of *Shields of Trell* by Jenny Summerville, £4.95) a paperback called *First Aid in Mental Health*. Perhaps it's meant as useful background reading for *Call of Cthulhu* players?

In this month's scant handful of books, one stands out because it's the biggest - a paperback as tall as *White Dwarf* and of course much fatter. This is Peter Nicholls' *Fantastic Cinema* [*Ebury Press* 224pp £6.95], a serious but not at all pompous look at the history and highlights of SF/fantasy films. The coverage slops over into horror and the surreal, so Nicholls discusses major items omitted from the far more theoretically comprehensive Aurum encyclopaedia reviewed in *WD60*.

Despite the natural, human instinct to be rude to Peter Nicholls (the things I could tell you about the writing of *The Science in Science Fiction*!), I must say this is one of the few worthy books on SF films. Too many are cheap exploitation or publicity jobs, all pictures and lame plot rehashes. Nicholls is eclectic and witty; he passes the important test of being interesting to read even when discussing films one has never seen and will probably never see; he also scores well on the infallible *Critical Mass* scale, by frequently agreeing with D Langford. 'Puerile . . . riddled with bad science . . . the sociology is fatuous' - anyone praising *Silent Running* in these terms is OK by me.

A specially interesting chapter called 'Key Directors and Producers since 1968' assesses the careers of Altman, Broccoli, Carpenter, Cohen, Cronenberg, De Laurentiis, De Palma, Kubrick, Lucas, Python (I said eclectic!), Romero, Scott, and Spielberg. In short: good stuff, with plenty of stills as well as text.

Incurable addicts of fantasy trilogies may possibly have drooled over *The War of Powers* by Robert Vardeman and Victor Milan [*NEL* 457pp £2.95], a whopping one-volume package which appeared as three books in the USA. 1985 sees the three-in-one 'sequel' subtitled *Part II: Istu Awakened* [*NEL* 511pp £2.95] - finishing the maddeningly incomplete story of volume 1, published last February with no indication that important bits of plot were missing. Not that it matters much . . .

How shall I put it? The authors keep their narrative moving, they crack the occasional joke, they're refreshingly uninhibited (I lost count of the sex scenes, but will just mention the one in which a multiply endowed lizard-man pleasures the heroine twice simultaneously). But after six books I felt as though I'd spent a week listening to Musak while eating nothing but monosodium glutamate flavoured crisps. *The War of Powers* is 968 pages of junk food for the mind, and it doesn't half give you indigestion.

You find yourself with an eerie ability to predict the plot far in advance. Gosh, the hero and heroine are going to meet after long separation - looks like their interim lovers will have to be killed off - yep, there they go, both of them. Gosh, two major villains are written off in book 4 after falling from great heights, yet no one saw them land: can it be . . . ? Yep, there they are again in book 5.

Connoisseurs of hackwork will enjoy the random variations in magic ability with the needs of the plot: 'Alas, my powers are weak so far from my home city', but shortly afterwards (when said powers have done something totally unprecedented) it's 'My powers have grown with practice' . . . There is also the Destiny Stone, a wondrous amulet which, like red kryptonite in Superman comics, exists soley to account for ludicrous improbabilities.

People who like routine sword-and-sorcery, with a killing or orgasm (sometimes both) every few pages, will no doubt love this book. These two books. These six books . . .

For something offbeat and unexpected you can rely on Diana Wynne Jones, who's often underrated because she appears on the 'children's' shelves. Her *Archer's Goon* [*Methuen* 241pp £6.95] is a complicated and funny extravaganza set in an ordinary English town secretly run by seven eccentric demigods. It's the freshness of approach which makes it succeed, with streetwise magic which curses your electric supply, conjures up traffic jams or bugs the drainpipes. One of the seven lives in the vault of the local bank and is mad on gadgetry; another wields dread power over the sewers; one lives in the past and one in the future (some lively time paradoxes here); all are deeply interested in the 200 words of worthless prose the young hero's father regularly writes to avoid paying taxes (no, he doesn't do *Critical Mass*). After this, things get complicated. Though one dodgy moral question goes unanswered, the ending is splendidly silly; Jones has written better books, but her inventiveness is a reminder that there's life in fantasy if you know where to look.

A quick mention for those who ask about Harlan Ellison: the essay collection *Sleepless Nights in the Procrustean Bed* [*Borgon Press* 192pp $7.95, import shops only] is the latest from an author who has yet again 'given up SF'. His scathing attack on videogames, included here, provoked squawks of anguish from *Atari* themselves. As ever, over the top is where Ellison begins.

The Conglomeroid Cocktail Party by Robert Silverberg [*Gollancz* 284pp £8.95] is, at last, a collection of new stories - Silverberg used to have the depressing habit of assembling early, inferior work with introductions pointing out how naive but promising the stories were. These sixteen were written in the 80s, and are very polished indeed: suave, cosmopolitan, exotic. Sometimes, too, a bit routine in their use of well-worn SF elements; Silverberg's effects rely not on new twists but on atmosphere and irony. It's a good collection . . . though his 1967-76 novels remain his best work.

Speaking of atmosphere, of course I went to see *Dune*, which to look at was magnificent. Luckily I'd read the book and was able to supply the missing chunk of plot lost when a rumoured 4-hour version was cut to a shade over 2 hours for release. We will not dwell on the giggles of the preview audience at the line 'Your water will mingle with ours', or for that matter the remark addressed to Baron Harkonnen by his personal physician, 'It is an honour to prick your boils, my lord'. The visual impact of that scene was . . . excuse me, I think I'd better nip off to the bathroom till next month. □

In Open Box, *science fiction and fantasy games and rule books currently in the shops are reviewed by independent authorities. Ratings are on a scale from 1 to 10, in several categories, or as a single overall mark for accessories.*

OPEN BOX

THE RUNEMAGIC SERIES
The Secret River **£6.95**
The Wizards Citadel **£6.95**
Triffid Software Research

This review should, perhaps, be called 'First Impressions'; bear with me.

The interpreter is very limited, requiring the right thing to be said at the right time and responding only with the rather unhelpful message 'I can't' (or, if you're really lucky, it appends 'yet' to the response).

The first adventure, *The Secret River*, is very small, having only around 64 locations, and the second, *The Wizard's Citadel*, though larger, still only has around 120.

The combat system is a simplified *RuneQuest* system (hence the name), which is a good idea. However, when it comes to the combats there is very little for the player to do apart from running away or just sitting and watching the hits and misses scroll past. (By the way, there are no graphics, and any reference to any such thing in the credits actually refer to the title page - I do like the Triffid, by the way!)

The most annoying feature lacking in *Secret River* is a load/save facility. Constantly having to start again and cover old ground (particularly the dratted forest) tends to destroy some of the feel for the adventure and try the patience. This problem is remedied in the sequel, thankfully.

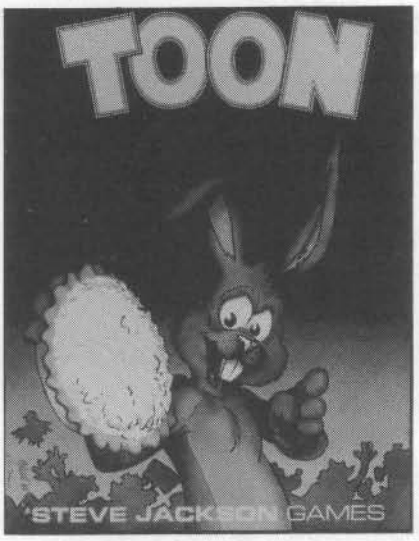
Further, the character generator has been known to produce warriors incapable of performing certain actions - 'You are too weak'. Fortunately, the particular problem that I have in mind can be bypassed with a bit of timely sword- (or whatever weapon is your wont) play.

By now you're probably thinking that I don't like the series, but not so! The adventures have a certain wit and charm that create a good atmosphere somewhat more reminiscent of *Acornsoft's Sphinx* rather than, say, *Philospher's Quest*. They are not too difficult nor are they as full of cliches such as the cheese, mouse, elephant routine. Given the price, which is relativey cheap in the *BBC* market and the fact that each is progressively harder than the last, they make a good choice for those not yet ready to traipse around 7,000 locations carrying a UB40.

The series is currently available for the *BBC* only (although it should work on the *Electron* - ask your dealer) but will soon be available for *Electron* and *Commodore 64*.

A few tips: read messages as they are punctuated; stay cool when amazed; beware resurrection; go through unseen exits; trust in the Lord; and remember valour.

Overall: 8 **Mike White**



TOON
Steve Jackson Games **£7.95**

Well, just when you thought there were no more genres of RPG to be created, along comes *Steve Jackson Games* and proves you wrong! *Toon* is based on the Saturday morning cartoon shows, and it offers the opportunity to take the role of a cartoon character - anything from a rabbit, duck or moose to a caveman!

The game comes as one 64-page rulebook - a nice change from the usual lavish (and expensive) boxed set. The rulebook is well laid out , the rules are easy to follow, and it's full of wonderful cartoon pictures illustrating each section.

SJG are obviously aiming at the novice role-player with *Toon*, as the rules are very basic, and very clearly explained from scratch, so that anyone who's never seen an RPG before could pick them up and play them without any outside help.

A character has four attributes rolled on a d6 (d6 are the only dice used), these being: Muscle, Zip, Smarts, and Chutzpah which cover strength, agility, intelligence and nerve. The skills system covers everything needed in a cartoon environment - such as fighting, running, breaking down doors, driving vehicles, etc. There are 23 skills in all, plus special skills which cover changing shape, flying, hypnosis and so on - a character can only have two special skills.

The combat system contains one beautiful touch, which is that a character never dies - they simply Fall Down when their hit points are exhausted. They must then sit out the action for three minutes before returning to the next scene with full hit points. Thus characters can fall off cliffs, be shot, blown up and generally mutilated without anyone being really hurt!! Just like in cartoons.

Scenarios take the form of cartoons, which are designed and controlled by the Animator (games master). Ideas are given all the way through the rules for locations, characters and objects to be used in cartoons of your own. At the end of each cartoon, characters are assigned Plot Points which enable skills to be improved.

Toon conjures up the atmosphere of the world of animated cartoons superbly. The emphasis is on fun and silliness rather than serious role-playing - which is just how it should be. The rulebook covers everything you need to play the game and fully explains it; plus presenting three short cartoon scenarios and one feature film!

For anyone who likes cartoons, then *Toon* is definitely worth looking into. It

concentrates more on the *Warner Brothers/ Hanna Barbera* type of American cartoon, rather than the more sophisticated British product like *Dangermouse*. Nevertheless, all of us have favourite cartoons or characters and *Toon* enables you to recreate them easily and with a lot of fun. I just hope it gets more support than most minority RPGs.

Presentation:	9	**Rules:**	9
Complexity:	5	**Playability:**	9
Enjoyment:	10	**Overall:**	9

Stephen Kyle

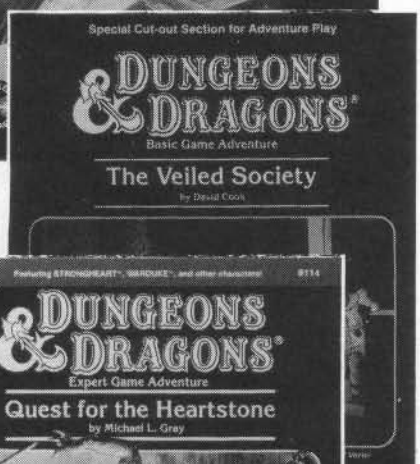
STAR TREK III COMBAT GAME
Fasa/Games Workshop £9.95
STAR FLEET BATTLES VOLUME II
Task Force Games £20.95

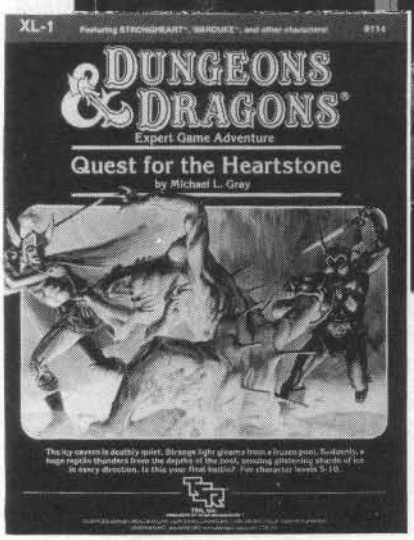
Both of these games arrived at about the same time and are concerned with the same topic, so it seemed a good idea to compare them in the same review.

The differences in production standards are immediately obvious. *Star Trek III* comes in a box with stills from the film as cover art, whereas *Star Fleet Battles Volume II* has a box bearing a truly awful cover painting of a Federation ship blowing to pieces a Russian - oops - Klingon one in technicolour yellows!! Opening the boxes, we find that *Star Trek III* contains five rulebooks, a hex sheet, a d10 (polyhedral type, NOT a Klingon cruiser!) and a set of what must be the best counters I have ever seen; *Star Fleet Battles Volume II*, on the other hand, contains the *Commanders Rule Book Volume Two*, a set of standard counters and a booklet of ship system displays (SSDs). The final blow that *FASA* and *Games Workshop* land on *Task Force* is that *Star Trek III* costs just ten pounds compared to *Star Fleet Battles Volume II* weighing in at a hefty twenty-one!!! Oh yes, *Star Fleet Battles Volume Two* cannot be used without *Star Fleet Battles Volume I* which will set you back the same amount.

The game systems also take different approaches. *Star Trek III* is basically a quick, simple game where ships of all sizes get knocked out easily in a fast-paced mobile game. The movement is divided into three or five phases with no plotted action to slow things up. Firing can occur at the end of each movement phase and boy is it lethal!!! There are rules for sensors, tactical advantage, emergency heading changes and different sorts of weapons for each race. There are also rules for interfacing the games with the role-playing system using player characters as various officers on a ship's bridge.

Star Fleet Battles Volume II builds on the established foundations of *Volume I* and is concerned with converting the old expansion kits into *Commanders Rulebook* format. It creates an exceedingly complex and, at times, contradictory game which nevertheless can be good fun to play. The problem with *Star Fleet Battles* is that it is cancerous; the tremendous growth in its rules and components is mutating the game away from *Star Trek* to some nebulous thing that must eventually collapse in its own errata. If you are prepared to pay the





exorbitant price for *Star Fleet Battles* and then conduct major surgery on the chrome and rampant Steve Cole/US of A egotism, then you will find that this is the tactical space game for you.

To summarise, *Star Trek III Combat Simulator* is a complete, relatively inexpensive game that will have you crying out for more and *Star Fleet Battles* is an expensive, lumbering beast that if suitably trimmed will give you many hours of good gaming. I suggest using the *Star Trek III* movement and sensor rules in *Star Fleet Battles* for starters!

	STIII	SFB
Presentation:	9	7
Value for Money:	9	5
Playability:	9	4
Long Term Interest:	6	8
Overall:	8	7

Russell Clarke

DUNGEON MODULES
B6 – The Veiled Society £4.95
XL1 – Quest for the Heartstone £4.95
TSR Inc

Despite the worthless inclusion of 9 cut-out houses and a cut-out gate in *B6, The Veiled Society* module, it has all the hallmarks of a classic adventure. Set in the violent city of Specularum, where no man is safe and the Veiled Society has spies everywhere, it provides players with almost unparalleled opportunity for personal choice and freedom for action. This is true rolegaming and high drama. Events still march, for the most part beyond the control of the characters, but they must make the decisions of a real-life adventurer – and suffer the consequences! The possibilities are structured for the less experienced DM, yet nicely detailed to allow a variety of outcomes to each situation.

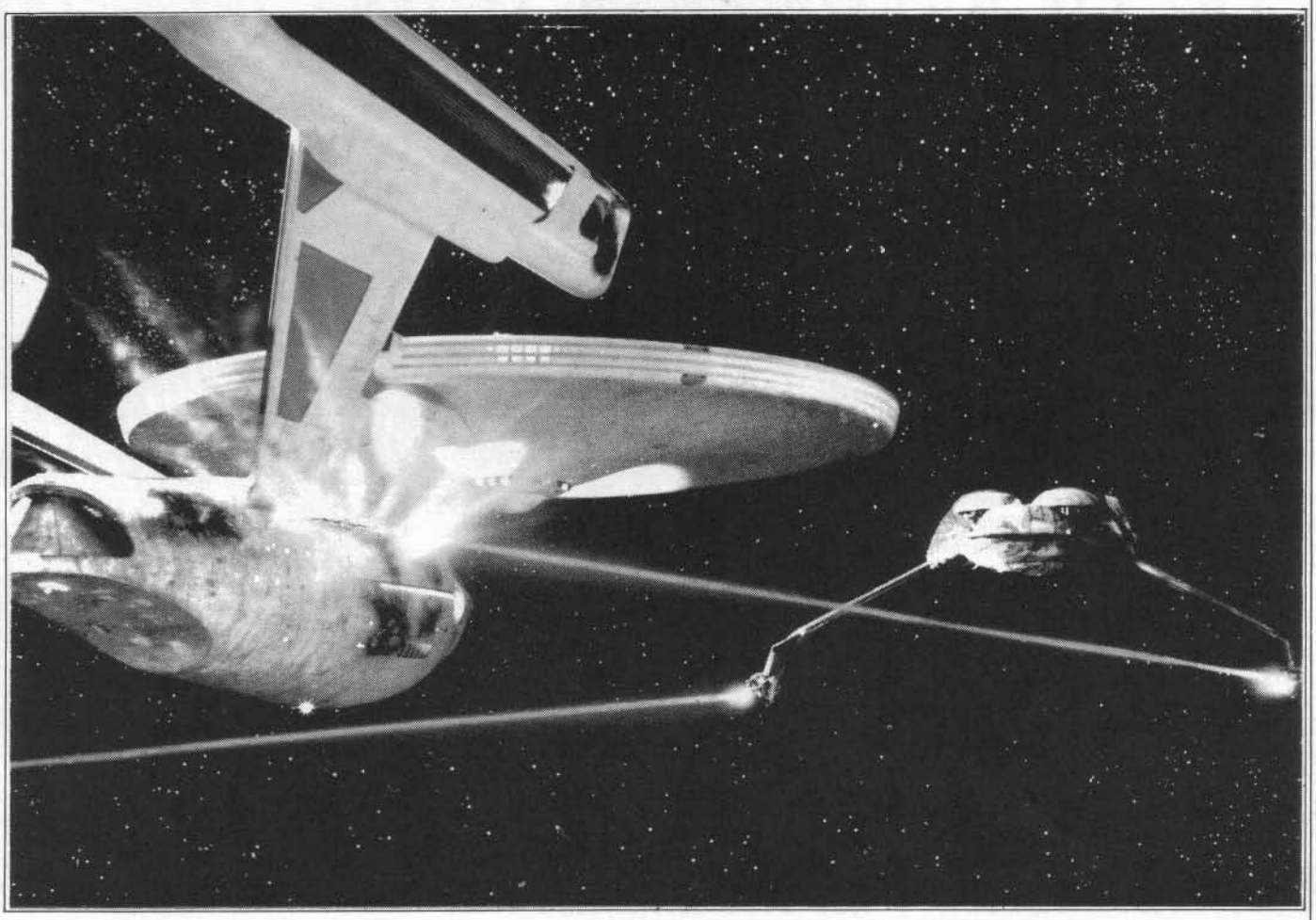
There were some bad points. The plot was too much like a crude detective story, while the players had little initial motivation, making it heavy work. I think that DMs may have to do a little preparatory work, weaving the city into their campaign and making use of existing character histories, before the scenario will work to its full potential.

Quest For The Heartstone was at first reading no more than a sales exercise for *AD&D* Action Toys, and is very reminiscent of everyone's first dungeon: a collection of randomly placed monsters with a random selection of Good Guys going off after some magic item and having to hack through them. No thought has gone into this at all, as far as I can see, although *TSR* have done their best with the artwork and maps to try and remedy the situation. As the adventure progresses (to encounters with *The Gigantic Marsh Creature* and 'the *Dragonne*™ monsters produced by *LJN Toys Ltd*') it merely degenerates into excuses to introduce monsters that happen to be in the *TSR* figures or *LJN* range. How about 'two giant crab spiders live in this cabin'? Few and far between are sensibly planned encounters with alternative courses of action, and so often the text reads '. . . attacks immediately' that I despaired of ever running this module. My favourite is 'You may use the Five-headed Hydra Bendable Monster for this encounter'. Or possibly 'Golem Storage Room'. You get the general idea.

	B6	XL1
Presentation:	8	7
Playability:	9	5
Enjoyment:	9	3
Skill:	8	1
Complexity:	9	3
Overall:	9	4

Graham Staplehurst

FIRE PHOTON TORPEDOES!!



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Eye of Newt and Wing of Bat

The Manufacture of Magic Items in AD&D Part 5: Miscellanea by Graeme Davis

Miscellaneous magic items are, by their very nature, difficult to force into a single mould for consideration under this system. Some are similar in nature to magical rings, while others are more akin to wands and others still might be seen as related to scrolls.

Many items have not been treated here, either because their power and complexity is such that to permit their manufacture by even the most powerful player characters might have an adverse effect on game balance, or because they are deemed to be unique or are the products of a particular race and restricted.

If the individual DM decides to permit the manufacture of a magic item not listed here, it should be possible to devise appropriate requirements following the general approach and philosophy used in this and other articles of the series.

AMULETS, TALISMANS AND JEWELLERY

Amulet of Inescapable Location

Materials: The main body of the amulet should be of finely worked jet, inlaid with gold and set with a *flawed* ruby, the whole having a minimum value of 15,000gp.

Spells: *Enchant an item, clairvoyance, ESP, limited wish* (×2; once to adapt the spell properties to those desired in the amulet, once to pervert the function of the item; a *bestow curse* spell may be substituted for the second *limited wish*), *permanency.*

Amulet of Life Protection

Materials: The main body of the amulet should be of finely-worked jet, inlaid with platinum and set with chrysolite, sunstone and star sapphire, the whole having a minimum value of 50,000gp.

Spells: This item may only be prepared by clerical means, and should be treated as having a base level of 16. The reading of a scroll of *protection from possession* during the preparation of the item will increase the chance of success by 2% per level of the inscriber, while the reading of a scroll of *protection from demons/devils* will increase the chance of success by half that amount. If the attempt to create the amulet is unsuccessful, however, the scrolls are wasted and cannot be reused.

Amulet of Proof against Detection and Location

Materials and spell requirements are as for the *Amulet of Inescapable Location* (qv), except that the ruby must be perfect and only the first *limited wish* is necessary.

Gem of Brightness

Materials: Any clear gem may be used, provided that it has a value of at least 15,000gp.

Spells: *Enchant an item, light* (×1/5 charges), *limited wish, permanency.*

At the DM's option, the charging rules already established for rods, staves and wands may be applied to this item; note, however, that it cannot be recharged.

Medallion of ESP

Materials: The medallion should be of gold, inlaid with jet and serpentine, the whole having a minimum value of 20,000gp.

Spells: *Enchant an item, ESP, limited wish, permanency.*

Medallion of Thought Projection

This item is prepared in the same way as the *Medallion of ESP* above, except that a second *limited wish* is required in order to impart the capacity for thought projection to the item.

Note: If the DM so wishes, the manufacture of these last two items might be possible by psionic means, using using the disciplines of ESP, Telepathy and Telepathic Projection and working through a medium such as the matrix crystal from Marion Zimmer Bradley's 'Darkover' books.

Necklace of Prayer Beads

This is one of the more powerful clerical items, and it is recommended that it should be granted to a character of outstanding merit directly from the deity in question rather than being manufactured as such. The type and number of beads on the necklace would also be at the discretion of the deity.

Necklace of Strangulation

Materials: This item can be made from any materials, provided that the value of materials and workmanship is not less than 30,000gp.

Spells: *Enchant an item, reduce, geas, permanency, limited wish.*

Periapt of Foul Rotting

Materials: The main element of the item will be *flawed* jacinth which has been ritually defiled and cursed.

Spells: As this is a clerical item, its manufacture might be restricted to followers of plague gods (eg Lu Yueh, Kiputytto). In any case, the requisite spellcasting will centre around the *reversals* of the following spells: *cure disease, remove curse, regenerate.*

Periapt of Health

This item is prepared in essentially the same way as the *Periapt of Foul Rotting* above, except that the jacinth must be perfect and undefiled, and the 'pure' forms of the listed spells must be used. If desired, the manufacture of this item may be restricted to followers of deities of healing (eg Diancecht, Itzamna).

Periapt of Proof Against Poison

The preparation of this item is essentially similar to the preparation of the *Periapt of Health* above, except that the spell *neutralise poison* should be substituted for *cure disease,* and the main element of the item should be of amethyst inlaid with jasper.

Periapt of Wound Closure

The preparation of this item is essentially similar to the preparation of the *Periapt of Health,* except that *heal* should be substituted for *cure disease,* and the main element of the item is of coral set with bloodstone.

Scarab of Death

Materials: The scarab should be carved from a single gem stolen from a royal burial, the finished piece having a value of not less than 35,000gp.

Spells: This item may only be manufactured by evil clerics, using the spells *animate object, quest, bestow curse.*

Scarab of Enraging Enemies

Materials: The scarab should be carved from the heart of a berserker killed in battle, which has been petrified using a *flesh to stone* spell. The finished piece should have a value of not less than 20,000gp.

Spells: *Enchant an item, confusion* (×1 per charge), *suggestion* (×1 per charge), *limited wish, permanency.*

Scarab of Insanity

Materials: The scarab should be carved from a fragment of the skull of a lunatic, turned into gemstone after carving by the spell *polymorph any object,* the finished item having a minimum value of 25,000gp.

Spells: *Enchant an item, confusion* (×1 per charge), *feeblemind* (×1 per charge), *limited wish, permanency.*

Stone of Controlling Earth Elementals

Materials: The stone must be absolutely pure - untouched by any element other than earth, or by any living thing other than the creator; characters who attempt to create stones magically in order to circumvent this necessity will be unsuccessful.

Spells: *Enchant an item, conjure elemental, charm monster, limited wish, permanency.*

BOOKS, TOMES, ETC

For the most part, these works are so powerful as to be beyond the capabilities of player characters, since it is not recommended that characters be allowed to manufacture items capable of improving their own levels and attribute scores. It is possible to argue, however, that certain of the *Manuals* listed need not necessarily be of magical origin at all; in how many campaigns, I wonder, has a *Manual of Gainful Excercise* been found bearing the title 'You Too Can Have A Body Like Mine', or a *Tome of Leadership and Influence* been entitled 'How to Make Friends and Influence People'? Thus, it is possible that some of these books may consist of no more than sage advice, although the property of the script fading after one use must have its origin in magic.

The only written work which player characters might be able to produce is the *Manual of Golems.* This should be

treated as a scroll with all the necessary spells for the construction of the type of golem in question [see *MM* pp 47-9] together with other relevant instructions such as constructional details and lists of materials, treated with a *limited wish* in order to make the ink fade after use, and a further *limited wish* to create the property of damaging characters who are not compatible with the work.

CLOTHING, AND OTHER WORN ITEMS

Boots of Dancing

Materials: The boots should be made of leprechaun hide, sewn with thread from the robe of a crypt thing.

Spells: *Enchant an item, bestow curse, Otto's irresistable dance, limited wish, permanency.*

Boots of Levitation

Materials: The boots should be made of lurker hide, soled with chitin plates from a beholder, and sewn with the finer sinews of a type IV demon.

Spells: *Enchant an item, levitate, limited wish, permanency.*

Boots of Speed

Materials: The boots should be made from cheetah hide, sewn with axebeak leg sinew.

Spells: *Enchant an item, haste, limited wish, permanency.*

Boots of Striding and Springing

Materials: The boots should be made of bullywug hide, sewn with jaculi sinew and soled with thoqqua hide.

Spells: *Enchant an item, haste, jump, limited wish, permanency.*

Bracers of Defence/Defencelessness

The manufacture of this item is deemed to be beyond the capabilites of player characters, although at the DM's option they might be manufactured along the same lines as *Ring of Protection* (qv).

Cloak of the Manta Ray

Materials: The cloak should be made from manta skin, sewn with the scales of a locathah or sahuagin.

Spells: *Enchant an item, water breathing, limited wish* (×2), *permanency.*

Cloak of Poisonousness

The nature of this item is only questionably magical; there seems to be no reason why such an item should not be made simply by lacing a shirt, cloak or other garment with a powerful contact poison. A magical garment of this nature might be made as follows:

Materials: The cloak should be made of the skin of a giant venomous snake, with a clasp carved from the stinger of a giant scorpion.

Spells: *Enchant an item, neutralise poison (reversed), speed poison.*

The item is clerical in its manufacture, and has a base level of 15.

Gauntlets of Fumbling

Materials: The gauntlets should be made of demon hide, set with plates from a stone golem.

Spells: *Enchant an item, fumble, slow, limited wish, permanency.*

Gauntlets of Ogre Power

Materials: The gauntlets should be made from ogre hide, sewn with hill giant sinew.

Spells: *Enchant an item, strength* (×3), *limited wish* (×2), *permanency.*

Gauntlets of Swimming and Climbing

Materials: The gauntlets should be made from barracuda hide sewn with the web thread of a giant spider.

Spells: *Enchant an item, spider climb, haste, limited wish* (×2), *permanency.*

Girdle of Giant Strength

Materials: The girdle should be made from the hide of the appropriate giant type, tanned in nycadaemon ichor and with the buckle carved from vampire bone.

Spells: *Enchant an item, strength* (×1 per hit die of appropriate giant type), *wish, permanency.*

Robe of Powerlessness

Materials: The cloak should be made from the hide of a fighter of at least 10th level, who died after being magically drained of strength by some means (NB strength drain is not equivalent to energy drain), sewn with the hair of a night hag.

Spells: *Enchant an item, feebleminded, ray of enfeeblement* (×3), *bestow curse, limited wish, permanency.*

Robe of Useful Items

The manufacture of this item is somewhat complex, since each patch requires the following spells for its creation: *polymorph any object, limited wish, geas, permanency.*

However, there is the advantage that, unlike other magical items, the *Robe of Useful Items* may be created one patch at a time. When each patch is sewn onto the robe, a saving throw against magic must be made to ensure that the magic of the new patch is not interfering with any other part of the garment. If this save is failed, the consequences are left for the individual DM to determine. Once all the patches are affixed to the robe, it must be treated with the following spells: *phantasmal force* (to disguise the item), *permanency, full wish.*

There is, of course, the possibility that this further spellcasting might interfere with some of the previous enchantments, although at the DM's option a futher *wish* might negate this chance.

Wings of Flying

Materials: The garment should be made from djinn hide, with clasps and buttons carved from roc wing bone.

Spells: *Enchant an item, fly, limited wish* (×2), *permanency.*

OTHER MAGIC ITEMS

Arrow of Direction

This item is of Clerical manufacture, principally using the spells *find the path* and *locate object*. Details of materials and processes are left to the individual DM, but it is suggested that the item has a base level of 12.

Bags of Devouring

This appears not to be a magic item at all, since it is described as an 'extra-dimensional creature' [*DMG* p137]. No further details of this creature's appearance and nature are offered, but since it is not an enchanted item, it cannot be reproduced by magical means.

Boat, Folding

This item need not necessarily be a magical device - the Japanese ninja employed a very similar apparatus.

which worked purely by mechanical means - but if desired, it could be made from an ordinary boat (of quality and workmanship suitable for enchantment, of course) using the following spells: *polymorph any object, geas, wish, permanency.*

Bowl Commanding Water Elmentals
This item is made in a similar way to the *Stone of Commanding Earth Elementals* (qv).

Broom of Animated Attack
Materials: One broom of the finest quality, with a willow handle and birch or willow twigs.
Spells: *Enchant an item, bestow curse, levitate, fly, geas, limited wish, permanency.*

Broom of Flying
Materials: One broom of the finest quality, with a handle of beech and twigs of birch.
Spells: *Enchant an item, fly, levitate, limited wish, geas, permanency.*

Carpet of Flying
This item is made in a similar way to the *Broom of Flying* above.

Censer Controlling Air Elementals
This item is made in a similar way to the *Stone of Controlling Earth Elementals* (qv).

Chime of Hunger
Materials: As *Chime of Opening*.
Spells: *Enchant an item, bestow curse, mass suggestion, limited wish, permanency.*

Chime of Opening
Materials: One mithril tube of fine workmanship.
Spells: *Enchant an item, knock, limited wish, permanency.*
Alternatively the rules already established for charged items may be used.

Cube of Frost Resistance
This item might be manufactured by clerical means, using the spell *resist cold* as a basis. It is recommended that the base level be no higher than 12.

Decanter of Endless Water
Materials: One decanter, of fine quality.
Spells: *Enchant an item, teleport* (to bring water from sea/river), *wish, geas, permanency.*

Drums of Deafening
This item may be created by an Illusionist, using the following spells: *major creation, deafness* (×5), *alter reality* (×2).

Drums of Panic
Materials: One pair of drums, of highest quality, with skins of dragonne hide.
Spells: *Enchant an item, fear, scare, limited wish, permanency.*

Dust of Appearance
Materials: The powdered bones of one leprechaun.
Spells: *Major creation, detect invisibility, dispel illusion, alter reality.*

Dust of Disappearance
Materials: The powdered bones of one pixie.
Spells: *Major creation, improved invisibility, non-detection, alter reality.*

Dust of Sneezing and Choking
Materials: 1 part pepper, 1 part house dust, 1 part flower pollen.
Spells: *Enchant an item, stinking cloud, polymorph any object, limited wish, permanency.*

Efreeti Bottle
This item has more to do with the summoning and control of monsters than the creation of magic items; various spells such as *charm monster, geas* and so on could account for the item, but the details are left up to the individual DM.

Eversmoking Bottle
This item may be made by an Illusionist using the following spells: *major creation, wall of fog* (cast at 15th level or above), *alter reality.*

Horeshoes of Speed
Materials: One set of horseshoes, of finest quality.
Spells: *Enchant an item, haste, limited wish, permanency* (to be cast separately on each shoe).

Horeshoes of a Zephyr
Materials: One set of horseshoes, of finest quality.
Spells: *Enchant an item, fly, limited wish, permanency* (to be cast separately on each shoe).

Net of Entrapment
Materials: One net, woven of giant spider or ettercap web.
Spells: *Enchant an item, animate object, geas, limited wish* (×2; one being to bind the clerical and magical spell-use together), *permanency.*

Net of Snaring
As above, but the net must be woven from the remains of a dead kelpie.

Rope of Climbing
Materials: One rope of finest quality, woven from the hair of at least 100 levels of Thieves who died unhung.
Spells: *Enchant an item, levitate, geas, limited wish, permanency.*

Rope of Constriction
Materials: One rope of finest quality, woven from the garottes of at least 50 levels of Assassins, together with their hair and the ropes that hung them.
Spells: *Enchant an item, levitate, animal object, geas, limited wish* (×2; one being to bind the clerical and magical spell use together), *permanency.*

Rope of Entanglement
Materials: One rope of finest quality, made from the web of a giant spider or ettercap
Spells: As *Rope of Constriction* above.

Rug of Smothering
Materials: One rug of finest quality, made from cave bear fur on a backing of trapper hide.
Spells: *Enchant an item, animate object, geas, limited wish* (×2), *permanency.*

Spade of Collosal Excavation
Materials: One spade of finest quality, the head being carved from xorn hide.
Spells: *Enchant an item, dig, haste, permanency.*

INGREDIENTS
The search for ingredients for magic items has also led to the discovery of a number of items with alleged magical virtue in addition to those listed in the *DMG.* Parts of certain monsters were widely ascribed, in mediaeval bestiaries, with magical and quasi-magical powers: amphisbaena skin, for example, was reputed to be virtually coldproof when worn as a cloak or other garment, while salamander skin, perhaps predictably, was supposed to confer a like protection from fire. The claws of the gryphon (or griffon as the *MM* has it) were said to glow in the presence of poison or enemies.

The fruit or wood from certain trees also had some alleged magical powers:

Acorns were supposed to have the power to avert aging, and many a venerable crone has testified to this belief, having carried an acorn in a pocket or apron since girlhood.

Ash was reputed to attract lightning, and a lightning-cleft ash was frequently used to cure rickets, ruptures and a wide range of other ailments, particularly in children; the sufferer was passed through the cleft in a particular direction while a ritual phrase or incantation was uttered. Yggdrasil, the World Tree of Norse myth, was an ash.

Bay on the other hand, was allegedly the symbol of resurrection, although the reasons for this are unclear.

Rowan or mountain ash, was particularly useful in all sorts of conjurations, especially countercharms against the enchantments of witches or faeries. An old maxim runs that:

'Rowan tree, red thread
Puts the witches to their speed',

and it appears that red twine was also part of the spell.

Holly was also reputed to be 'potent for good', but only when it was in fruit; the red of the berries, again, seems to have been propitious.

Hawthorn was supposed to provide protection against witches and lightning, and generally bring good luck; strangely, it was also thought of as a faerie home, especially where it grew in clumps of three or more.

Hazel was reputed to have many powers, and is still used today in some places for dowsing. It seems to have been a symbol of power and authority generally.

Beech was another tree supposed to be proof against lightning, and had the additional property that prayers spoken beneath a beech tree were supposed to go straight to Heaven.

Yew was though to be the guardian of the dead, and while the precise nature of its powers is not clear, they all seem to have had to do with this role. □

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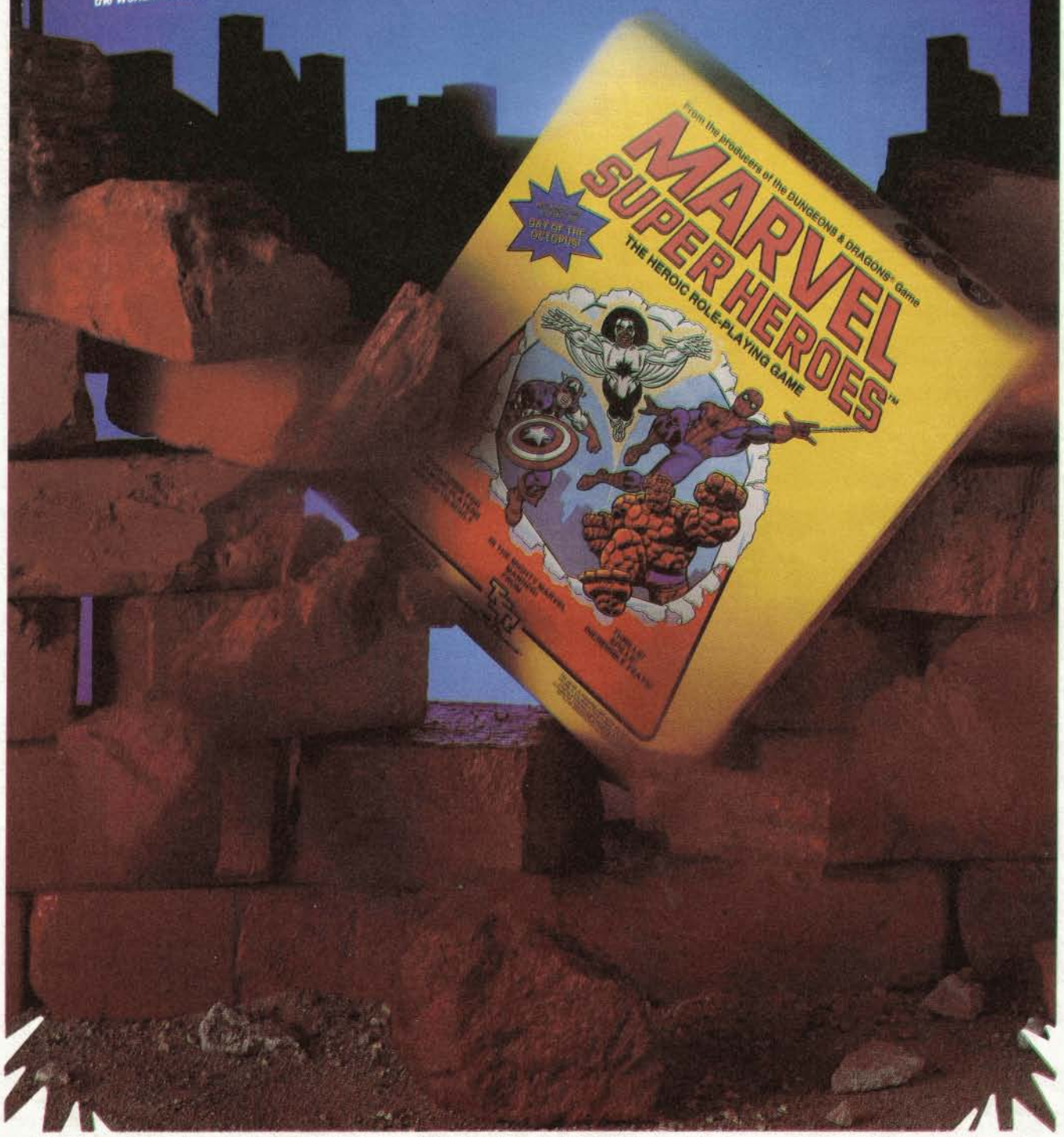

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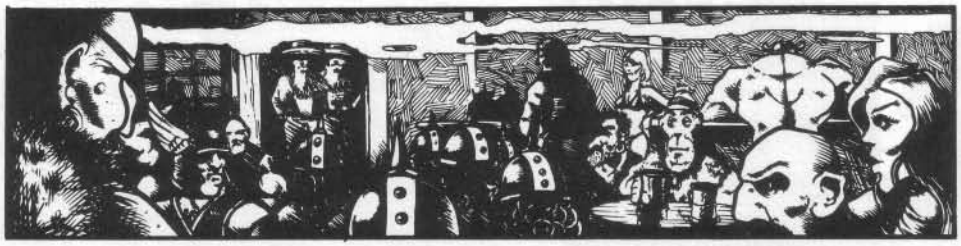

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INTRODUCTION

You are Corwin Calbraith, rightful heir to the Duchy of Skeln. Having returned home from a Crusade to find that your friend and regent has been tricked by the brigand chieftain Barnak and imprisoned, you are captured and,after a daring escape, meet your loyal supporters Asmund and Jorkell. Whilst away fighting a foraging party of the enemy, Asmund is captured by agents of Barnak. Returning to Kari, your base of operations, you begin to decide a strategy to regain your throne. Now go to **1**.

1: By morning preparations are well under way; provisions have been brought in from the surrounding countryside together with all the local people. The defences show marked signs of improvement: secondary walls of stout timber have been thrown up to cover the weak points. In total you have six hundred able-bodied men. Mid-morning a scout reports that the enemy force is approaching. You must now chose your strategy. Will you sally forth and meet them in the field, turn to **20**, or will you remain in the town and prepare for their attack, go to **82**.

2: A group of burly orc soldiers grab you, forcing you to your knees. You hear the whistling of a blade as it slices into your neck. Your adventure and life ends here.

3: The enemy has fallen back to reform. Your officers organise the troops for another assault. Will you stand and defend, go to **29**, or charge the enemy, go to **46**.

4: Out of the corner of your eye you see a figure rushing past. In panic you scream, 'Evald, no!' Without warning, he hurtles towards Barnak yelling, 'Skeln! For Skeln!' Barnak sidesteps, whipping his sword from its scabbard. Arcing the blade down onto the oncoming Evald he easily drops him. Evald slumps to the ground, motionless. Barnak laughs, and shouts, 'And now you, little man. I should have destroyed you sooner – look upon this place, and prepare to meet your end!' What will you do now? The two surviving men have backed off leaving you alone to face him. Turn to **33**.

5: Looking away from the hideous sight, you see Asmund lying drugged in a cage behind you. Smashing the lock with Stroma you reach in and drag him out. He is barely conscious. Instinctively you touch his face with the pommel of your sword. Asmund blinks and groans. He is alive! If you have not searched for Evald go to **68**, if he is already dead turn to **79**.

6: Dozens of the young foe are scattered across the rolling countryside. You can afford to take no prisoners, and are content simply to take their weapons since they are no longer a threat. Turn to **18**. You send Berwin's force south to reconnoitre.

7: The enemy gives slightly as your impact is felt. Roll 2d6×10 for your casualties and 3d6×10 for the enemy. If your total force is now less than 400, go to **56**, if more go to **28**.

8: The enemy is driven back with great loss: will you counter-attack, go to **89**, or remain in the town and prepare for the next attack, turn to **86**.

9: The enemy barely arrive in time to meet the next assault. Roll 2d6×10 for your own casualties and 3d6×10 for the enemy. If their losses are geatest, go to **96**, otherwise go to **73**.

10: Evald, now fired with revenge, is able to walk without aid, although he is extremely weak. The occasional sounds of battle above have reached deafening proportions. Jorkell and Berwin must have breached the defences, and even now are fighting inside the castle. You sense that you must reach Barnak before anyone else does and head straight towards the hall.

11: Enemy morale is at breaking point, their charges and determination are waning fast. Roll 2d6×10 for your casualties, and 4d6×10 for the enemy. If you kill more go to **52**. If the enemy kills more of you go to **81**.

12: Enemy archers spot you creeping towards the tunnel. You lose two men from bow fire, go to **24**.

13: Scattered knots of retreating creatures disappear into the undergrowth. Wearily you shout praises to your men. Deciding that you must use the advantage of victory will you head for the castle, go to **70**, head for Berwin sending scouts ahead, go to **55**, or head for him with all your troops, turn to **97**.

14: Falling gradually back to the citadel, the enemy exacts a heavy toll on your men. Turn to **64**.

15: As you gallop forward, the enemy archers decide that discretion is the better part of valour and flee. Turn to **18**.

16: In your last moments a dark hooded figure looms into your sight, laughing loudly. Your final gasp brings a renewed hearty laugh; it is Barnak rejoicing in your failure. Cursing you slip into oblivion. This is the end of your adventure.

17: The enemy, now leaderless, pause momentarily in confusion. Then, as one, they cast their weapons to the ground. Your soldiers move swiftly to round them up. Will you order the slaughter of the prisoners, go to **73**, or will you order your men to expel them from the country, turn to **67**.

18: The castle is soon in sight, looming high above you. Berwin's troops are off to the west. You must now decide your strategy for the inevitable battle. Calling Jorkell and Berwin, you turn to **32**.

19: Springing into the saddle of a nearby steed, you spur the beast out of the seething mass of flesh. Reluctantly you leave your men to their own destiny realising that you will never regain your throne. You resolve to live the rest of your life a hermit hoping to attone for your desertion. Your adventure is now at an end.

20: Leaving a skeleton force to man the gates, you ride out at the head of your army. The broad banner of Skeln, entrusted to Jorkell, who with other newly made knights form a bodyguard around you, make up the vanguard of the column. Once past the cultivated land around the town, you soon sight the enemy, a solid phalanx of muscle and metal. Their rapid advance across the countryside is marked by plumes of rising smoke from the burning homesteads that laid in their path. With the aid of Jorkell you make a rough guess at their strength, at least 2000. Will you ride to engage the enemy, turn to **85**, or will you fall back to Kari, go to **90**.

21: Taking a set of keys from one of the corpses you open, in turn, the cell doors. The first holds three decomposing bodies, one you recognise as Julian, an old and trusted friend and servant at the castle. In the second cell lies a ragged body. As the door opens, the man's face turns towards you. Staring you recognise the now gaunt features of the once rather portly Evald. Weeping, he staggers towards you, barely able to stand. Clasping him in your hands, partly with happiness that he is still alive, and partly to stop his knees buckling, you exclaim, 'Thank the gods you are still alive'.

'Corwin I failed you miserably', he sobs. 'I should not have gone for so long.' 'Give me a blade, – at least I can serve you now'.

A soldier hands him a sword, and you help him out of the cell. Turn to **10**.

22: As you ride on, the body to the west is gaining on you, turn to **97**.

23: How many days will you besiege the castle? Two, go to **51**, or 4, turn to **69**.

24: The passageway is unguarded, it's doubtful that they even know of its existence. A few minutes halting progress brings you out into the deserted servants' quarters. Which will you do first, kill Barnak, go to **62**, free Asmund , turn to **74**, or seek the cell of Evald and free him, go to **93**.

25: Stroma seems to have improved in balance, the gem, pulsing with power, sends energy coursing through your veins. Barnak senses the change too, and backs away slightly. You must still fight him, but increase your skill by 3, and your stamina by 4.
Barnak: *Skill*:9; *Stamina*:10.
If you win go to **92**, if you lose turn to **41**.

26: Will you kick in the door of the hall, go to **77**, or will you wait and see what is happening, turn to **43**.

27: Bracing yourself you stand another charge. Roll 2d6×10 for your casualties, and 2d6×10 for your enemy. If your total force is less than 400, go to **56**, if more, turn to **28**.

28: Will you continue the fight, go to **3**, or will you fall back to the town, turn to **90**.

29: Sweeping forward once again, the enemy crash into the scattered groups of your men. Roll 2d6×10 for your casualties, and 2d6×10 for the enemy. If your force is now less than 400, go to **56**, if more, turn to **95**.

30: As you and your bodyguard break off from the column the enemy scatters. Lances at the ready, you systematically hunt down and slaughter them; many are not even armed, and their cries for mercy are unheard as you vent your anger upon them. Rejoining the column you go to **97**.

31: Deciding that the outer defences must be your first goal, you form the men up into ranks, holding the cavalry in reserve. A hundred trumpets sound from your lines, followed by a thunderous rush forward and a discharge of arrows, so thick, so close, that the very air is darkened. Gazing momentarily upon the scene with awe tinged with anxiety, you too hurtle toward the enemy defences. Roll 4d6×10 for your casualties. The enemy casualties are high, at least two hundred from missile fire and three hundred more at close quarters. Will you continue the assault, go to **40**, or will you call off the attack and change tactics, turn to **32**.

32: You agree that there are three different tactics to employ: will you assault the castle, go to **31**, attempt entry by subterfuge, go to **53**, or besiege the castle and starve them out, go to **23**.

33: Barnak, not suprisingly, is a very good swordsman. Unsure of how to tackle him, you make an ideas roll: if you throw a 1,2,3, go to **66**, if you throw 4,5,6 turn to **49**.

34: As you watch, trying to decide how to enter and reach Barnak before the guards cut you down, the roars of battle seem to be getting closer. Barnak is not in sight, the throne lies off to the end of the room. A loud gruff command emanates from the far side of the hall, and over half of the guards leave through the far door. You think that Berwin and Jorkell have breached the defences and even now are pouring into the inner bastions. Now is your chance, turn to **26**.

35: Dispatching one easily yourself before they could even turn, you witness a brief struggle; unfortunately two of your men are killed in the melee. All four jailers are dead, go to **21**.

36: Test your luck, if you succeed go to **19**, if you fail, turn to **91**.

37: With a quick roll of drums and a sharp blast of trumpets, every man springs from his posture of repose and gathers around their leaders. With the appearance of you, their leader, riding back and forth along the line it inspires courage and confidence. With a great roar and a surge forward your force breaks into a charge. Roll 2d6×10 for your casualties, and 4d6×10 for the enemy. Make a note of your casualties. Will you continue the battle, go to **83**, or will you fall back to the town, go to **90**.

38: Rapidly your troops dispatch the remnents of the enemy army; no quarter is given, all are slaughtered. Deciding you must use the advantage of victory do you head for the castle, go to **70**, towards Berwin, with scouts ahead, turn to **55**, or as a whole body for safety, turn to **97**.

39: Your constant urges for more effort gradually fall on dead ears. In terror and pain the defenders, outnumbered and wearied, begin throwing down their weapons. Will you surrender too, go to **2**, or will you fight on, turn to **36**.

40: Pressing on through the enemy dead you urge your troops onwards. Your casualties are 4d6×10, the enemy a further 400. If you have lost less than 300 in the two assault phases in total, the enemy are beginning to surrender, so turn to **53**. If you have lost over 300 in the assaults turn to **56**.

41: With a powerful upward swing Barnak blocks your attack. Twisting his blade under your upraised arm he skewers you. Gasping with the pain you fall to the floor, your head spinning. Half conscious you perceive the creature's grinning visage, laughing. You die, Barnak is victorious, although now that your men have penetrated the defences he will not live long.

42: You notice a gem on the statue standing by the door. Reaching in you prise it out of its mounting. It fits perfectly into Stroma's pommel, and with a scream you rush headlong towards Barnak. Turn to **25**.

43: A crouched shape sits in a cage, the beard betrays the occupant, it is Asmund, who really looks the worse for wear. Make an ideas roll (throw 1d6), if you throw 1,2,3, go to **54**, if you throw 4,5,6 turn to **42**.

44: Desperately and decisively you clear the enemy from the walls; some three hundred more now lie dead. Will you counterattack go to **96**. Or will you stand ready for another attack, go to **84**.

45: As your men organise themselves for the onslaught, the enemy rush nearer and nearer. Increasing their pace to a run, they finally to crash into your lines. Roll 2d6×10 for your casualties, and 3d6×10 for the enemy. Make a note of your casualties. Will you continue the battle, go to **83**, or will you fall back to the town go to **90**.

46: Unprepared for your swift counterattack, the enemy reel back for a moment, before regaining their wits. Roll 2d6×10 for your casualties, and 3d6×10 for the enemy casualties. If your force is now below 400 go to **5**, if more turn to **95**.

47: Gradually the enemy clears the walls of your troops before pouring in through the breaches. Will you throw in your last reserves, go to **9**. Or will you retreat to the citadel, turn to **64**.

48: Your expert marksmen are more than a match for the goblins whose short bows are out-distanced by your soldiers' long bows. After a few have been killed, they flee, go to **18**.

49: Scanning the room, you see Asmund lying drugged in a cage. Propped against the wall is his stick, your gem imbedded at the top. Rushing over you snatch the stick. Remembering vaguely how Asmund fitted the stone, you twist the gem out of its socket and refit it into Stroma. Barnak stands ready to fight you, turn to **25**.

50: Across the other side of the courtyard a tight knot of your soldiers is making for you. In the group are Jorkell and Berwin, cutting their way through the milling mass of enemy. Asmund appears at your side, followed by a great detonation ahead of you which hurls a dozen goblins into the air. Smiling you realise it is his sorcery. With the final block to their advance removed, Jorkell and Berwin join you. 'Barnak is dead.' you exclaim. Turn to **72**.

51: Despite the tight cordon around the castle, the enemy has obviously laid in sufficient reserves of food. You know from experience that the water supply is pure, drawn from deep wells safe from contamination. Will you continue the siege, go to **69**, or will you decide upon another tactic, turn to **32**.

52: The enemy is in rout; will you pursue, if so go to **63**, or will you stand turn to **94**.

53: You decide that you should enter by the tunnelway in the hill which links with the servant's quarters. Taking ten volunteers you direct Jorkell and Berwin to probe the defences for a weakeness. Test your luck, if you succeed go to **61**, if you fail go to **12**.

54: You cannot think of what to do, rather than wait for something to happen, you draw Stroma and scream 'Charge!', go to **77**.

55: The scouts report scattered enemy bands ahead, but they are offering no real threat. A group of forty or so goblins are ahead within charge distance, will you ride them down, go to **30**, or leave them, turn to **97**.

56: Gradually, sheer weight of numbers force your soldiers back, and almost as one they turn and flee. Test your luck, if you succeed go to **19**, if you fail turn to **91**.

57: Calling together a small band of exhausted followers you plunge into the enemy. Surrounded on all sides, massively outnumbered, your men are slaughtered, turn to **36**.

58: Silently you gesture to your men. Four creep out from the shadows and stalk the goblins, there is a brief flash of blades and the jailers lie dead on the flagstones. Turn to **21**.

59: The goblins lie dead around the hall; only two of your men are still standing. Barnak rises from his throne, his piercing yellow eyes glaring at you. Turn to **78**.

60: Drawing Stroma in mid-step you close on Barnak. Grimly he faces you, the smile on his face gone and replaced with a cold determined stare. You must fight him. Barnak *Skill*:9; *Stamina*:10. If you win go to **92**, if you lose turn to **41**.

61: You successfully reach the entrance without being spotted, go to **24**.

62: Logically Barnak will have taken residence in the great hall. Carefully slipping in and out of the shadows you painstakingly head for the room. Everywhere has evidence of the pestilence brought by these creatures, decaying food, human carcasses, half devoured and an all pervading stench of decomposition and rot. Peering around the door of the hall you can see at least thirty guards. Turn to **34**.

63: Like devilish great scythes your ranks of troops reap a great slaughter upon the enemy. No quarter is given. Will you head for the castle, go to **70**. Or will you head for Berwin with scouts ahead, turn to **55**, or keep your force together and move to link up with Berwin, go to **97**.

64: Test your luck if you succeed go to **80**, if you fail go to **39**.

65: As Berwin heads off you ride on in a south-easterly direction. Ahead lies an outcrop of rocks. Scurrying back and forth are a few dozen enemy archers. Will you charge them, go to **15**. Or will you send skirmishers forward to trade shots, turn to **48**.

66: Unable to think of anything as your mind is consumed with revenge, you launch yourself at Barnak, go to **60**.

67: Forming the prisoners into a column you charge one of the captains to escort the creatures to the border; this done your mind must focus on the future, turn to **98**.

68: Remembering what the sentry had said you rush down the steps. The dungeons are deserted, all have fled. Peering through the spy-hole of the first cell you can see a slumped figure lying there. Testing the door you find it unlocked. You step in and crouch by the body. A pool of blood covers the floor by the still warm corpse. Turning it over to your horror it is Evald. You curse yourself for not having come to rescue him earlier. The sound of clashing blades is close now. Spinning round you leave the cell and rush up the corridor towards the noise, turn to **79**.

69: By the fourth day, great foul funeral pyres are burning within the castle; enemy casualties through plague will increase each day, and even now the enemy are beginning to surrender in small groups. Taking the opportunity of the confusion you turn to **53**.

70: Riding at the head of your depleted yet victorious troops, you ride south towards your castle. A scout reports a large body of men moving towards you from the west. Will you investigate, go to **97**, or will you ignore it and continue on southwards, turn to **22**.

71: The enemy surrounds the city, but seems to be concentrating on the east side, what will you do? Not reinforce, go to **73**, reinforce with 50 men, turn to **47**, or reinforce with 100 men, go to **8**.

72: The fighting is gradually subsiding, the enemy are throwing down their weapons. Still small groups of resistance hold out. At the top of your voice you shout, 'Barnak is dead'. Turn to **17**.

73: Bearing down on the under-manned walls the enemy pour through the gaps in the defence. Cursing your bad judgement, you signal the retreat. With the citadel secure you have barely 400 men left. Will you sally out, go to **57**, or will you stand and defend your last refuge, turn to **64**.

74: You realise that you could search the castle for some time before finding Asmund, and that you are more likely to run into some guards first. Will you try and capture a prisoner, go to **76**, or do you decide he must be with Barnak, turn to **62**.

75: Steeling yourself and taking responsibility for the decision you preside over the executions. Huge burial pits are dug and the bodies cast into them. No exceptions are made – all are slain. Sickened you must look to the future, go to **98**.

76: Conveniently as you turn the corner you see a sleeping guard propped up in a chair. Rushing forward you place Stroma at his throat and kick him He blinks, an expression of terror on his face, and swallows.

'Where is the creature Barnak?' you demand.' Sputtering, he answers:

'The main hall'.

'Evald, my regent?'

'In the dungeons.'

'And Asmund, the magician?'

'Barnak has him caged in the hall.'

Satisfied with his answers you dispatch him painlessly. Will you go to free Evald, turn to **93**, or will you go now to the main hall, turn to **62**.

77: There are only twelve guards, your men will fight one each day. If you have Evald with you, he too will fight one. You must take care of the remainder. Turn to **87**.

78: Is Evald with you? If yes go to **4**, or if not turn to **33**.

79: Emerging from the building you enter the courtyard, men and creatures are everywhere, locked in mortal combat. Bodies lie scattered around, the dead and dying trampled by the constant movement of battle. Your troops appear to be winning. Will you shout out that Barnak is dead, go to **72**, or will you join in the fight, turn to **50**.

80: Thankfully the troop's morale is still sound. The enemy readies itself for another assault. Throw 2d6×10 for your casualties and 3d6×10 for enemy casualties. If the enemy loses more go to **11**. If the enemy loses less than you turn to **81**.

81: With an unexpected determined rush the enemy gain a foothold in the citadel. Chaos reigns and there is much slaughter on both sides. Your troops are little by little giving ground. Caught in the retreat, turn to **36**.

82: From your vantage point of the tower you can see the enemy advancing. Onward like a mighty river, rolls Barnak's force; a solid phalanx of muscle and metal, wagons heavily laden – all can be clearly distinguished in their rapid advance toward Kari. Marking their path into the distance is the rising smoke of the hamlets and farms already burning. With the aid of Jorkell you make a rough estimate of the foe, at least 2,000 in sight already. Turn to **90**.

83: With smothered cries, bursting groans and, wild piercing screams from dying horses your troops ably fight on. Will you stand and defend, go to **27**, or will you gather your men for a countercharge, turn to **7**.

84: The foe gathers itself for one last assault. Roll 2d6×10 for your own casualties and 4d6×10 for the enemy. If you kill more, go to **96**, if you kill less, turn to **73**.

85: Aware of the great disparity of numbers, you examine the ground anxiously to find the best spot to fight the enemy. Will you stand and defend, go to **45**. Or will you charge the enemy before they can organise themselves, turn to **37**.

86: The enemy is now concentrating against the north wall. Will you disregard this move, go to **73**, reinforce with 50 men, turn to **44**, or reinforce with 100 men, go to **96**.

87: All the goblins will have the same abilities.
Goblin: *Skill*:6; *Stamina*:5.
If you win go to **59**, if you lose go to **16**.

88: Berwin dismounts and bows before you. Gesturing to him you greet your ally. With a grim expression he says, 'Sire, I have but encountered only light opposition, many mayhap were fleeing from you. I can account for only some 400 creatures, most must still be in the castle'.

You tell him of the victory and together you must have eliminated nearly 2500 of the foe. Jorkell joins you, a plan must be agreed, but the final choice must be yours. Will you ride towards the castle as one force, go to **6**, or will you send Berwin off to approach from the west, turn to **65**.

89: Some five hundred lie dead heaped on and below the ramparts. Scrambling into order you lead your men onwards into the milling mass of the disorganised foe. Throw 2d6×10 for your casualties, and 4d6×10 for the enemy. If you have killed more go to **52**, if they kill more turn to **14**.

90: Movement now pervades every part of the town: the walls are manned and each section has been placed under the command of an experienced officer. Accompanied by Jorkell you visit every part of the town, reassuring doubters, rousing the timid, cheering and inspiring the boldest with a new confidence – new hopes, but one feeling always predominating: liberty and Skeln, the watchwords for all. Some four hundred men cover the walls whilst you hold 200 for reinforcement. Below there is a sudden surge of activity – the enemy is about to attack. Returning to your command post, go to **71**.

91: 'Yield or you die!' A creature screams as you plunge yourself at it. As you struggle with the beast a sickening sense of utter exhaustion seizes your body – you are powerless to stop a flurry of blows penetrating your armour. You lie dead, your adventure is now over.

92: Barnak's foul body twitches and slumps as you pull Stroma from his body. The stench of death hangs heavily in the air. Unconsciously you kick the corpse and Barnak's dead eyes stare back at you. With a shiver running through your body, turn to **5**.

93: You think that the logical place would be in the dungeons beyond the servants quarters. Knowing your way around the castle you use the deep shadows and recesses to avoid the occasional group of goblins. Everywhere has the stench of decay; bodies lie here and there, evidence of the creatures' eating habits. Turning the corner you can finally see the cells: sitting around bickering are four guards. Will you attack them, go to **35**, or will you try subterfuge, turn to **58**.

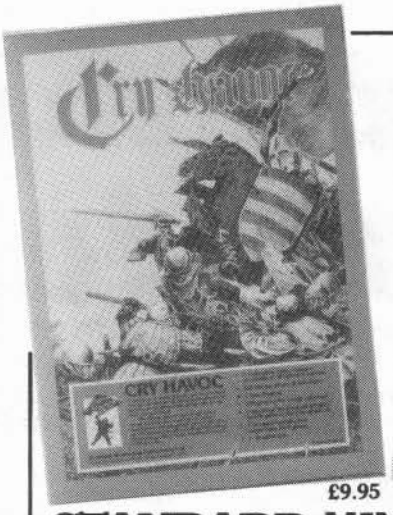
94: As you ready yourself for the next attack, the enemy force simply seems to melt away. Larger and larger groups run off into the distance and with a great sense of achievement you decide to press the advantage. Will you head for the castle, go to **70**. Or will you head towards Berwin with scouts ahead, go to **55**, or will you keep your troops together for safety and head westwards in search of Berwin, go to **97**.

95: Enemy dead litter the field, their bodies hampering their own advance, cutting deep into the flanks of the front lines of their spearsmen, you see that they are beginning to run. Will you pursue, go to **38**, or will you stand and reorganise, go to **13**.

96: The last combat has finally broken the enemy, many perish in the stampede to escape your death – dealing strokes. Will you pursue the broken enemy, go to **63**, or will you stay within the walls, go to **94**.

97: As you near the crest of the hill before you, a compact column of foot and mounted men appear, you recognise the banner of Skeln instantly: it is Berwin with the much needed reserves. He rides ahead with fifty or so knights, following them a mass of foot spearsmen, some three hundred strong. Breaking free from the column you spur your horse to greet him, turn to **88**.

98: Over the next few days you lock yourself away deciding what you must do now. Calling a full meeting of your followers, you decide to make Jorkell and Berwin joint heads of your army, Asmund your advisor and teacher. Confidently you decree never to abandon your lands again. Once more you are the true Duke of Skeln; providence has smiled upon you this time, and your struggle to regain your country is now completed. □



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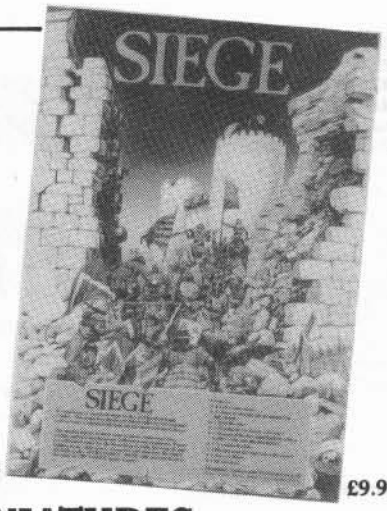

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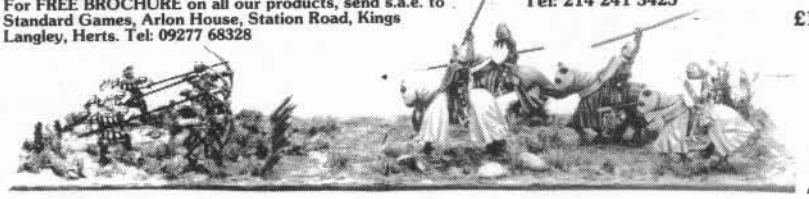

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Draw the Yesterday

'Draw the blinds on yesterday, and it's all so much scarier . . .' *David Bowie – Diamond Dogs*

INTRODUCTION

During the 1920's, a number of brave (or possibly foolhardy) scholars discovered that the creatures of the Cthulhu Mythos existed, and were a threat to mankind.

Since the most powerful Mythos creatures were virtually indestructible, the Investigators usually fought the Cults which worshipped them and supplied much of their power. The fight was successful, yet unknown to the general public.

The power of the Cults was broken and they began to disband, seeking sanctuary in separation and anonymity. Many records were destroyed, in a deliberate attempt to obliterate knowledge of the Mythos. Eventually no organised Cults could be found, and the groups of Investigators fragmented, with age and war taking a fearsome toll of the survivors. Knowledge of the Mythos diminished to a few diaries, fictionalised accounts, and discredited scholastic papers. The Cthulhu Mythos became a forgotten corner of archaeological research, on a par with Mu or Atlantis.

Nowadays, of course, no-one really believes in that sort of thing . . .

PLAYER'S INFORMATION

Everyone needs a holiday occasionally, and flight 1743 from Athens to London on August 11th bears witness to this fact. The plane is packed with returning holidaymakers and their screaming children, plus some businessmen, nuns, and other long-suffering passengers.

Despite the noise you settle back for a rest. Some time later you are awakened by a slight lurch, followed by a change of engine note. The seatbelt lights come on, and the Captain announces that the aircraft will soon land at Heathrow Airport.

Ten minutes later the plane is taxiing down the runway. As you look out of the windows you notice something which is slightly worrying. Several police cars and fire tenders are racing down the runway, keeping level with the aircraft.

REFEREE'S INFORMATION – SUMMARY OF SITUATION

Flight 1743 left Athens and disappeared. At first a communications failure was suspected, then it was assumed that the aircraft had crashed without warning. The plane was given up as lost. Now it has reappeared after three weeks, with the Captain apparently unaware of the passage of time. The Government have decided that the cause of this peculiar event must be determined, and have assigned police and scientists to study the problem.

The aircraft flew into an area of warped time created by English Cultists, who are attempting to cast the spell *call Cthugha* from incomplete books. Rather than summoning Cthugha, their spell would open a huge gate and link Earth and Cthugha's home, near Fomalhaut. Their experiments have trapped a Dimensional Shambler on Earth, and it is attacking anything it encounters. However, the warp has been noted by Ariadne Kyrios, a passenger on the aircraft who is secretly the last surviving Gorgon (a member of a race sometimes misnamed the Medusae).

Gorgons (Medusae)

Characteristics		Average	Ariadne
STR	4d6	14	21
CON	3d6+10	20-21	25
SIZ	3d6	10-11	11
INT	3d6+50	60-61	65
POW	d100	50	44
DEX	3d6+6	16-17	21
APP	3d6+10	20-21	21
EDU	3d6+10	20-21	24
Hit points	–	16	18

Powers. 1: Anyone seeing a Gorgon's unshielded face must roll under 2×INT to avoid looking at its eyes. Anyone looking at its eyes must roll POW or less, or turn into stone. Images, reflected or on film or video, will not cause this transformation.
2: *Telepathic hypnosis.* Gorgons can match POW to override a victim's will and force obedience. This power costs one magic point (expendable POW point) per usage, the effect lasts 3d6 minutes. If more points are expended the effect may become permanent, possibly associated with SAN loss. Maximum range is 20'.
3: Psychic abilities; *Clairvoyance, psychometry* (divination from maps) and *dowsing*. All cost one magic point per usage.
4: *Regeneration,* one hit point per magic point expended.
Spells: Variable. 25% chance of *gate, elder sign, voorish sign.* 10% chance of any 3 spells of summoning or binding. (Ariadne was the exploratory team's physician, and doesn't know any spells.)
SAN: Seeing a Gorgon's unshielded face causes the loss of 1-10 SAN, if it does not turn the viewer to stone. A SAN roll prevents such loss. Seeing someone turned to stone causes a loss of 1-6 SAN, unless a SAN roll is made. A reflected image can cause SAN loss.
Cult: None.
Skills: Gorgons might have any skills on their own world. Exploratory teams, such as Ariadne's, emphasise survival skills, linguistics, and other specialised areas.
Ariadne's Skills: Speak English 45%, Speak Italian 75%, Archaeology [Greek] 95%, Archaeology [General] 55%, Botany 75%, Cthulhu Mythos 23%, History 95% Linguist 55%, Medicine [Gorgon] 85%, Occult 65%, Drive Auto 65%, Sneak 85%, Spot Hidden 95%, Track 55%, Hide 85%, Zoology 75%, Sing 85%, Credit rating 95%, Ride 55%, Knife 75%, Rifle 55%.

Equipment: Varies according to circumstances. (Ariadne carries 3 fighting knives, made of obsidian [will not affect metal detectors]. All are modern but made in a classic early Greek style. They are balanced for throwing. She will buy or steal other equipment as needed.)

These creatures belong to an alien race native to another world of our universe. Several thousand years ago one of their starships visited Earth. Their appearance and powers alarmed the natives, who attacked and killed several officers, including the sorcerer who controlled the magical energies which drove the ship. The survivors were stranded. Over the intervening centuries the other Gorgons were killed by 'brave' adventurers and natural accidents, leaving Ariadne as the only survivor. Her real name is unpronounceable.

All Gorgons appear to be attractive women with red glowing eyes and snakes instead of hair. They reproduce hermaphroditically, and are immortal, barring injury or disease.

Ariadne can pass for human if she wears an opaque scarf over the *snakes* (which are actually harmless symbiotic organisms resembling roundworms), and dark or mirrored sunglasses (or contact lenses) over her eyes. She lives in a secluded estate on a small Greek island, travelling abroad occasionally to attend art auctions or on business. Her passport bears an assumed name, and she uses her powers to deal with officials without attracting attention.

Having adapted to life on Earth, Ariadne resents Cultists who threaten humanity's ignorance of the Occult. She spent most of the 1920's hiding from Investigators who thought that someone with a reclusive lifestyle must have some dark secret, and Cultists who sensed her power and wanted to turn it to their own ends. She intends to investigate the gate she has sensed, and stop the Cultists before they can stir up the natives.

ACT 1: WHATEVER HAPPENED TO FLIGHT 1743

When the plane lands all the passengers are taken to the terminal building and questioned by the police. During the interview all characters should make two Spot Hidden rolls. If the first is successful, they notice that the interview rooms are fitted with video cameras. If the second roll (at −15%) is successful, they notice the month (September) indicated on a calendar. If anyone asks about the date they will be told what has happened, and must make a SAN roll or lose a point of SAN. The police will otherwise say that they are looking for a suspected terrorist.

Most of the questions deal with the events of the flight, plus verification of passports and other papers. Anyone acting suspiciously (eg anyone who carries weapons, argues with the police, or tries to escape) will be held for further questioning. Everyone else will eventually be ushered to a waiting room.

There are several waiting rooms. All the Investigators are shown into the same room, with another 2d6 passengers including Ariadne. The police who questioned her think that they have interviewed her normally. However, the meeting has been recorded, and the police will later see the video and learn that they have somehow been fooled. It shows her ordering the officers to believe that they have heard satisfactory answers to their questions.

Eventually an official will arrive to explain what has happened and ask if anyone has any further information. By this time everyone knows that the aircraft has travelled through time. Investigators who didn't spot the watch will have learned the news gradually at second or third hand, from other Investigators or tourists, and don't risk SAN loss. Finally, customs officials will arrive to check passports and baggage, ushering passengers into a larger lounge as they are checked.

During this check the Investigators should make Spot Hidden rolls. If successful, they will see that a woman wearing a green scarf and dark glasses speaks to a customs officer, then is allowed to proceed without a baggage check. She immediately leaves the room, disappearing among the other passengers from flight 1743.

By the time the passengers are released, hundreds of their relatives have arrived, and the airport concourse will be jammed with reporters and TV camera crews. Eventually one Investigator (choose randomly) will see Ariadne again, just as she is approached by a TV reporter and camera man, and will overhear the following conversation on a successful Listen roll:

Reporter : 'Miss, would you like to say a few words about your experiences on the flight.'

Blinds on

A Modern-Day Call of Cthulhu Adventure for 2-5 British Characters. Investigators should be generated normally, but the keeper may wish to allow the use of modern skills.

by Marcus L Rowland

Ariadne : 'You don't want to talk to me.'
Reporter : 'We don't want to talk to her.'
Cameraman : 'What?'
Ariadne : 'You'd better erase that tape and interview someone else. Forget about me.'
Cameraman : 'I'd better erase the tape.'
Reporter : 'We'll interview this (gentleman/lady) next.'

The TV team then move towards the Investigator, effectively blocking the route towards Ariadne, and start to ask questions. The reporter and cameraman don't remember her, and believe that the last person interviewed was a man. If the Investigator insists that the last interviewee was a woman, the reporters will assume that he (or she) is a crank. Ariadne vanishes into the crowd.

Later, as the Investigators leave the airport in a car or cab, they will see her walk from the terminus to the head of a queue for taxis, say a few words to the people who are waiting, and board a cab. She has left her luggage in a locker, and is carrying a shoulder bag containing her knives, money, and a change of clothing.

ACT 2: THE GIRL WITH KALEIDOSCOPE EYES

If the team are in a car they can follow the taxi without difficulty. Otherwise, a Fast Talk roll is required to make one taxi driver follow another.

The cab takes the motorway to London, then follows a normal route to the West End. Ariadne leaves it at the British Library (formerly the British Museum Library), and walks inside.

Investigators who are already members of the British Library can follow without difficulty. Others must sign a visitors' book and give proof of identity. This takes a few minutes. Fast Investigators will see her leave through another door, marked 'Restricted Collection' and guarded by a porter. Access requires special clearance from legal, educational or clerical authorities. If questioned, the porter will say that no-one has entered the room for several hours.

The bulk of the restricted collection consists of pornography and other offensive works. However, it also contains material relating to the Occult. At one time the collection included copies of the Necronomicon, Pnakotic Manuscripts, Sussex Manuscript, and Book of Dyzan. However, they were destroyed (by order of the Prime Minister, the Curator, and the Archbishop of Canterbury) in 1934.

After several minutes Ariadne emerges, moves to the map section, and studies an atlas of Britain. Investigators will notice the following behaviour:

Ariadne opens the map she is studying, removes her sunglasses (revealing closed eyes), and passes her hands over the paper. Eventually she opens her eyes and studies the area of the map where her hands are resting [Spot Hidden: Observers will see the room reflected in her eyes, as a kaleidoscopic swirl of colour. An Idea roll is needed to realise that she wears silvered contact lenses]. Ariadne passes her hands over maps in the atlas three or four times, before getting an ordnance survey map. She repeats this performance then leaves the building. Anyone who attempts to interrupt her will be ordered away, as described above. Persistent interruptors may be given harsh commands, such as 'Go away and stop bothering me'. If their POW is overcome they will wander off, lose 1d6 SAN, and develop psychological problems if pursuit is proposed.

Ariadne saw the books on a visit to England in 1911. She intended to take them and use their specific spells to close the gate. She now intends to find the gate and kill the Cultists before they can operate it permanently. She used Psychometry to determine the approximate location of the cult headquarters.

Ariadne walks a few blocks, enters a car hire showroom, and rents a car under the name of Penelope Kristos. She will drive around London, shaking off any Investigators who follow her, then drive to Wiltshire.

Meanwhile the police have studied the videotapes, and seen an interview with a woman who apparently hypnotised all the officers questioning her.

ACT 3: THE GHOST OF WILTSHIRE

At this point the Investigators have no real lead, except (possibly) the knowledge that Ariadne was interested in the map of Wiltshire. They have been out of touch with events for three weeks, but are near one of the largest libraries in Europe.

If Investigators know that Ariadne was interested in Wiltshire, they will find the following story almost immediately. Otherwise research will take 1d6 hours and produce hundreds of odd stories, only one relevant to this scenario. Successful Library Use will pick out the story below, dated August 18th, partly because of its strangeness and partly because it refers to the day the aircraft 'disappeared':

Wiltshire 'Ghost' Slays Two

The Wiltshire Ghost is tonight suspected of the murder of two children, Denny Palmer (9) and Mark Potter (12), in a bizarre attack police spokemen are describing as 'The most horrific crime we can remember'.

Denny and Mark, who lived in the small village of Lower Poolford, were last seen at 10am when they went out to play. An hour later their mutilated bodies were found by Mrs Agnes Parker (47), who is tonight being treated for shock in the County Hospital.

The Wiltshire Ghost was first reported on August 11th, when a local farmer, Peter Giles (39) reported seeing a 'huge ape' savaging his sheep. He fired his shotgun at the creature, which immediately disappeared, apparently vanishing into thin air. Several later sightings followed a similar pattern. Police pathologists have confirmed that the injuries of the children were identical to those of the attacked animals.

Tonight the police are treating the case as murder, but are also investigating the possibility of an escape from a zoo or wildlife park . . .

Later stories give no fresh leads, but there are additional reports of animal attacks and a police hunt in the area. Given this information, an intrepid team of Investigators will probably decide that a trip to Wiltshire is a good idea.

By the time the team leave London they will be under police observation, and may notice that they are being followed (though they will not know it is the police who are following them). Attempts to shake off pursuit will work, but the police will notify their headquarters. Other units will resume surveillance before the team reach Lower Poolford.

ACT 4: VILLAGE OF FEAR

Lower Poolford is a small Wiltshire village, approximately midway between Salisbury and Bristol. It is bordered to the east by a railway, to the south by the main road from Salisbury to Bristol. The village is surrounded by farms, and some of the villagers work on them. Others commute to local towns. The Keeper should remember that the residents of this area do not exist just to interact with Investigators. They have been upset by the murders, but should be presented as people who may be preoccupied with events having no relevance to this scenario.

The map is a general view of the area. It may be shown to players; however, a simplified sketch map is adequate for most purposes. Access is possible by the slip road from the main road, or by 25 miles of secondary road. Cars which enter the mapped area (from the north, or from the main road) pass police checkpoints. The police note vehicle registrations, and will stop cars with obscured license plates. License numbers are radioed to County Police headquarters for checking stolen vehicle and surveillance lists.

Principal features of the village are the church (1), with a hall which is used as the police murder room, the pub (2), two general shops (3,4), the library (5), the school (6), and the homes of the Palmers and Potters (7,8).

1: The church is a 1930's design, with no historical significance. The Vicar has only been in the village for six years, and can't say much about events prior to his arrival. Parish records prior to 1980 are stored in the library.

The police presence in Lower Poolford consists of eight Constables, two Sergeants, and a Superintendent. All should be generated with STR, SIZ, and CON of 10 or more. All have at least 100 points of professional skills including combat skills, but not firearms skills, and are equipped with truncheons (nightsticks), handcuffs, radios, whistles, and torches. There are three police cars, all carrying radios. Equipment in the church hall includes a teletype unit, a scrambled telephone line to the County Police headquarters, and a locked chest containing two bulletproof vests (absorb 10 points damage) and two military rifles with telescopic sights. At least one officer in the village at any given time will have the appropriate firearms skills of 75% or more, beyond normal professional skills.

2: The pub is modern and uncomfortable, but offers the only guest accommodation in the village. Three single rooms are vacant, the rest are occupied by reporters. The landlord is prepared to provide camp beds for additional Investigators, but demands £15 per person per night, on the basis that the Investigators must be reporters or sightseers who can afford to pay for their ghoulish interest. If the team includes a reporter it is possible to pretend that the entire team are in the village to cover the case, otherwise the reporters will investigate the team, and learn that they were passengers on flight 1743.

3,4: Both shops are centres of village gossip. However, any intrusion by Investigators or reporters will stop all conversation. The villagers are terrified, and suspect outsiders of involvement in the murders.

5: The school is under police observation. Strangers approaching the building will be stopped and questioned. Outsiders will be brought to the church hall for prolonged questioning after such encounters with the police.

UPPER POOLFORD

THOMPSONS FARM

COREYS FARM

LOWER POOLFORD

DREWS POOL

BRISTOL

WAINWRIGHTS FARM

MAIN ROAD

125′ 100′ 150′

0 100 200 300 400 500
YARDS

LOWER FLOOR

FARMHOUSE

LIVING ROOM

OFFICE

W.C.

KITCHEN

STORE ROOM

STORE ROOM

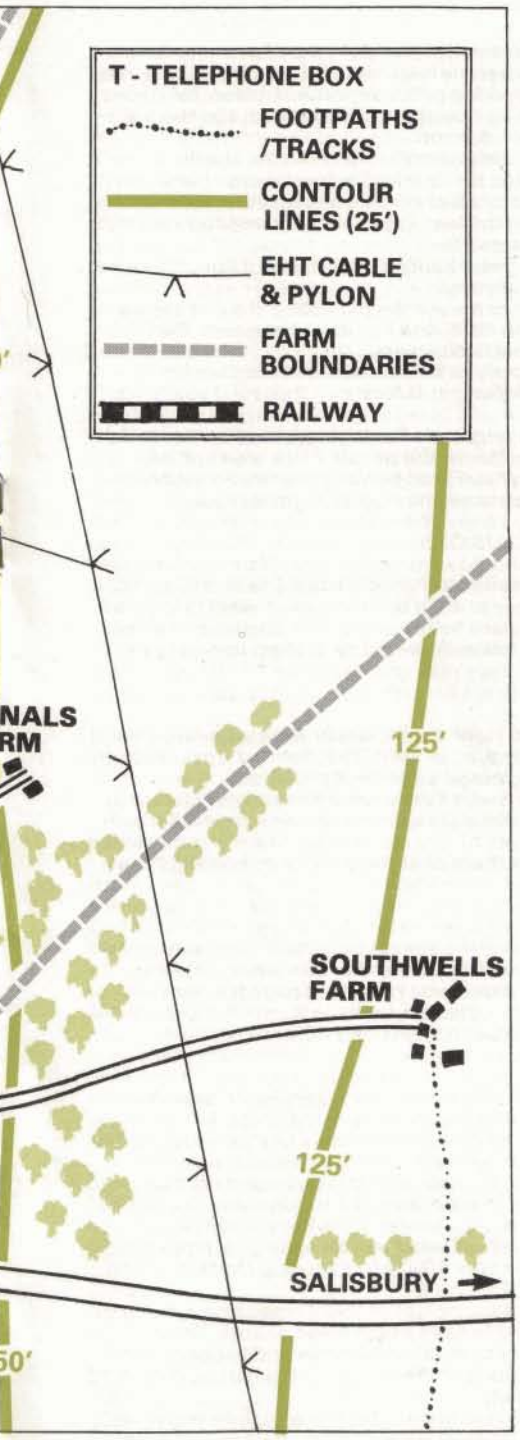
UP

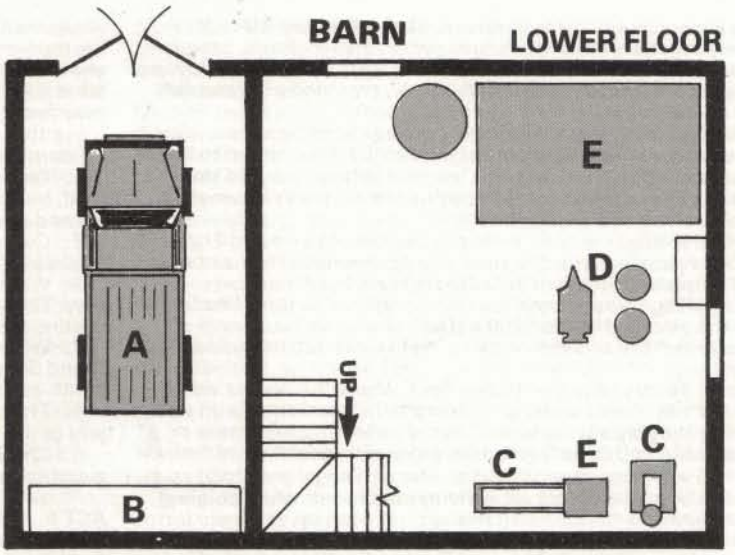
BATH ROOM

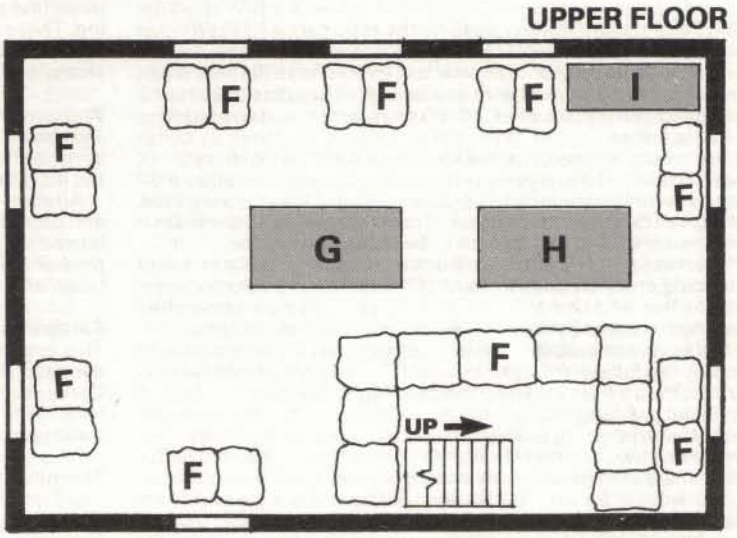
BRIAN & JANE

MARGARET & ETHEL

TOM & PETER

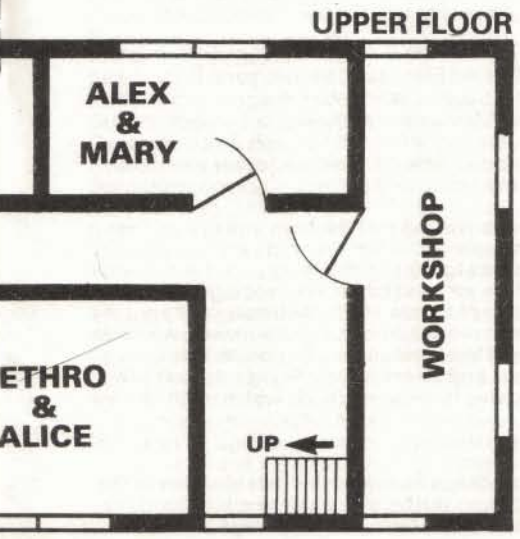


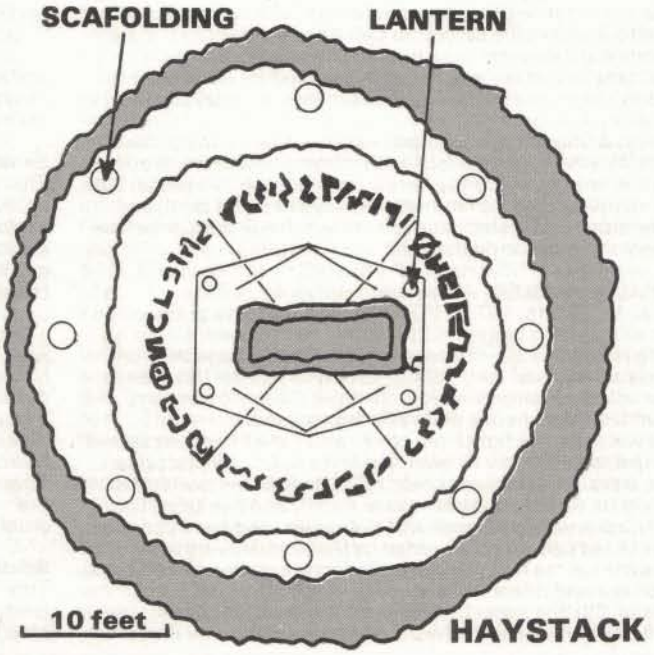




KEY

A-PICKUP TRUCK
B-WORKBENCH
C-POWER TOOLS
D-ANVIL
E-FURNACE
F-BALES OF HAY
G-BED
H-BED
I-CHEST





6: The library (open 10am-6pm) is probably the best place for further investigation. Records include parish investigators, newspaper files, and local histories. The team can learn one of the following facts for each 1d6 hours spent in the library, provided a successful research roll is made:

1: In 1895 Jacob's Farm was burnt to the ground by a mob, after eye-witnesses saw Alex Jacob strangle his aunt. He claimed to have been possessed by a devil, but was lynched before he could stand trial. A map of the parish shows Jacob's Farm where Wainwright's now stands.

2: In 1975 a religious commune, the Temple of Light and Truth, bought Thompson's Farm. The local newspaper reported rumours that the Temple was involved in witchcraft and black magic.

3: Many villagers opposed the extension of the National Electricity Grid into the area in the mid-1960's. The Ennals family, owners of Ennals Farm, led the protesters, claiming that the cables would stunt their crops.

4: A local history says that Drews Pool, where the bodies were found, is the site of an ancient granite monolith, and stands on a Ley line running roughly east to west. The map showing this line is on a fairly small scale, and doesn't give a clear idea of the exact run of the line.

5: In 1896 workmen demolished an ancient megalith (which was supposed to be preserved as an ancient monument) while building the railway embankment. The stones were broken up and used for construction.

6: Most of the attacks on farm animals were within a mile of the village.

7,8: The Palmers and Potters despise the reporters and thrill-seekers who continually interrupt their grief. If Investigators arrive and start asking questions they will be attacked by the boys' fathers and 1d6 other local men, all armed with bricks or pick handles (treat as clubs). The police will arrive after 2-3 minutes, and arrest everyone involved in the fracas.

The Investigators will soon realise that the locals are genuinely frightened. Children are rarely seen on the streets, dogs and other animals seem to be under unusually tight control, and there is very little activity at night. The pub is empty, apart from reporters and the team. The police are active, but don't seem to be achieving much.

While the Investigators are in the village a policeman sees a strange woman standing on the slope to the east of Drews Pool. He approaches and questions her, and she orders him to leave. For some reason he feels compelled to obey. By the time he recovers she has disappeared amongst the trees, and nothing can be found. However, his report will be sent to County Police headquarters, and logged onto the police computer net. Police investigating the case flight 1743 will see this report, note that passengers from the flight are currently in the village, and suspect that a meeting is planned. Surveillance of the Investigators will intensify. Any Investigator making a Spot Hidden roll after the first day in the village will have an uneasy feeling of being watched, but will not be able to identify a watcher. Four plain-clothes police are shadowing the team, on foot or by car or bicycle.

The clues picked up by the Investigators should lead them to look at Drews Pool and several of the farms around the village.

ACT 5: POOL OF TEARS

Drews Pool is easily accessible by footpaths from the village or main road. The pool is overhung with willows and other trees, but is sunlit through most of the day. There is an old standing stone at the north end of the pool. Spot hidden: There are no animals or birds near the pool.

Anyone approaching the stone feels a slight chill. Those within 25' of the stone must save against POW every five minutes or lose a Magic point. The points drain into the stone, which feeds them into a Ley line running east to Southwell's Farm (the Cult headquarters). This draining effect occurs at other standing points in the surrounding countryside; only one other is in the area mapped for this scenario.

Spot Hidden: there are several deep fresh scratch marks in the stone.

A Dimensional Shambler was pulled into the area by the Cultists activities, and has remained because the magic point drain interferes with its dimensional travel ability. It can start to leave this plane, but will always reappear after 2d6 minutes. It stays near the pool, and scratched the stone while sharpening its claws. It will appear before the team leave the pool, and attack them:

DIMENSIONAL SHAMBLER (See main rule book)
STR:21; CON:16; SIZ:15; INT:5; POW:12; DEX:6; 15 hit points.

If the Investigators have spent several hours in the village they are under police surveillance. Two policemen will arrive 6+1d6 rounds after the start of the combat, and join the fight. They do not carry firearms, but have truncheons and radio transceivers.

Ariadne is watching the fight from cover, and if the Shambler seems to be winning she will throw an obsidian knife at it, then disappear amongst the trees. The Keeper should roll dice then announce that this is a critical hit (regardless of the actual roll), and has killed the Shambler. Ariadne will use Sneak and Hide skills, and her hypnotic power, to reach her car, which is hidden by the road, leaving the knife as an odd puzzle for the Investigators. If anyone sees her car she will dump it in Bristol and hire another.

If the team kill the Shambler they will earn the gratitude of the villagers, but the police may ask awkward questions about any illegal weapons they use. The police will explain why they have been following the team, and may share some information (for example, they may show the Investigators the video of the airport interview). If Ariadne takes a hand some searching questions will be asked, and the team may find it hard to escape suspicion.

In either case there will be less tension in the village, and the Investigators can pick up rumours, summarised below (choose randomly):

1: Old man Ennals used to talk about blowing up the pylons on his land, but hasn't mentioned the idea lately. He's a demolition contractor and could do it if he wanted to.

2: Corey's Farm is doing very badly. The Ministry of Agriculture put down a lot of pigs there last year.

3: Wainwright's Farm has always been unlucky. No-one knows why. The last owner died in 1978, and it's never been sold. People visiting the farm always feel 'a bit creepy'.

4: When the new Salisbury to Bristol road was built workmen found dozens of human skeletons, at least two thousand years old, south-east of the village.

5: The commune on Thompson's Farm gave lots of home made jam to the last village fête. Maybe the people there aren't all bad.

6: The Southwell family have been burning their stubble when the weather is too dry, and nearly set the woods alight last year.

ACT 6: DRAWING CONCLUSIONS

By now the Investigators should suspect that a local farm is a base for Cultists. However, there are several possibilities. The Investigators must find good reasons to visit each farm and learn what is happening. These visits may take place before or after the Shambler is killed. If before, the team will be followed by police. If after, they may be alone.

Wainwright's Farm

This building incorporated stone blocks which were originally part of a megalith which was destroyed in 1896. They formed a new node in the local Ley lines, feeding magic points to the Cultists.

Ariadne visited this farm before the encounter with the Shambler, and destroyed the stones with a sledgehammer. Visitors will find collapsed buildings, surrounded by fine stone chips. She will return to the pool and destroy the stone there after the police and Investigators have left.

Corey's Farm

This estate has suffered several outbreaks of swine fever and other livestock diseases. This is mainly due to the meanness of Farmer Corey, a sixty year old drunkard who refuses to pay for veterinary treatment. Corey resents intruders, and will see them off his land with a shotgun. However, his weapon skill is only 15%.

Thompson's Farm

The Temple of Light and Truth, a movement devoted to enlightenment through meditation and the use of relaxing drugs, has run this farm as a commune since 1975. It is moderately prosperous, producing macrobiotic foods and medicines. The farm includes several greenhouses. Two hold small crops of marijuana, carefully surrounded by tomatoes. The 25 members of the commune live in caravans and the old farmhouse. The leader is the Reverend Tom Bombadil (a name assumed by Deed Poll), an ageing ex-hippy who was a minor pop star in the later 1960's (no unusual characteristics, skills, etc).

At first the villagers were suspicious of these newcomers, but time and participation in village life have eased these doubts. The commune regularly donates produce to village fêtes and bazaars, and several residents are members of the village sports teams, choir, and St John's Ambulance Society.

Investigators may notice that the residents are slightly secretive, and suspect that something is wrong. However, anyone making a Pharmaceutical skill roll will recognise a faint scent of cannabis. The members are devoted to peace, and will not harm Investigators.

Ennals' Farm

This establishment is run by Fred Ennals and his two sons. Ennals was a Royal Engineer during the Second World War, trained in the use of explosives. He owns a small demolition business, but all explosives are stored in an old quarry ten miles from the village. The farm is moderately prosperous, producing sugar beet and other vegetable crops. Livestock is limited to a small herd of cows, chickens and ducks, and a sty of pigs.

In the 1960's Ennals was convinced that the high-voltage cables passing over his land were bound to affect his crops and livestock. However, he had little evidence to support this theory, and eventually dropped his opposition. He is amused by the way ecological movements have taken up his old ideas. He thinks he originally got the idea in a conversation with an old neighbour, Eric Southwell, who was killed in a farming accident a few weeks later. The Southwell farm is now run by Eric's three sons and their families. Ennals doesn't like them much; they use intensive farming methods which he thinks are cruel to animals.

Southwell's Farm

This farm is further from the village than the other establishments the team will have visited, and is on the far side of a rise which tends to stop sounds travelling between the farm and the village.

Investigators will be met by one of the male adults of the Southwell family, or by 2-4 children, who will immediately get an adult. Visitors are not welcomed, but those with a good excuse (eg, pretending to be police, agricultural salemen, or government officials) will be allowed to see two battery buildings used for calves and chickens. They may also be allowed into the lower floor of the farmhouse.

The farm hides several objects of Cult significance. There are no outward signs of these secrets; however, Investigators making Spot Hidden rolls will notice that there aren't any birds around. If questioned, the person showing them around will angrily deny that the use of pesticides is responsible for their absence (even if pesticides aren't mentioned). The real reason is that the magical field associated with the area's Ley lines scares wildlife away.

As the Investigators leave two children run past, and a girl (Ethel) stumbles against an Investigator. Spot Hidden: She pushes a note into the Investigator's pocket. If this roll is made all the Investigators should Spot Hidden. If successful, they will notice that several residents of the farm (all those listed below, except Mary) are watching them, and that all the men carry shotguns. Mary is covering them from the barn window, and is invisible to the team.

If the players wish to confront the Southwell's immediately the Keeper should use the details in the next act. However, it is likely that they will decide to wait, read the note, and approach at night. If so, the events described below will occur.

ACT 7: THE NATURE OF THE CATASTROPHE

The note is hastily scrawled, in pencil, on a scrap of rough paper. It reads:

There is something wrong here and I know that my family are doing bad things I think that something will happen tonight but they always make me sleep at full moon. Please help me! – Ethel

Southwell's Farm is at a focus of a network of Ley lines, criss-crossing southern England. Another focus is at Stonehenge, a few miles east. The network was discovered in the Neolithic era, and the strange Cultists of that time built their sacrificial sites to utilise the power it provided. This knowledge was almost lost in the intervening centuries.

In 1917 George Southwell, an American cousin of the family, visited Britain with the US Army, spending several days at the farm before travelling to France. He was a student of the Mythos, though not a Cultist, and realised that the farm was a site of power. He proved this by summoning a Fire Vampire, and his British relatives became obsesssed with the idea of harnessing such forces. George promised to return after the war, and teach the Southwells more about the Mythos but he was killed in July 1918.

Over the next decades the family abandoned their ambitions, but they always remembered George, and his promises of control over man and nature. His explanation of the Ley line network wasn't remembered clearly, and the Southwells feared that it might be disrupted by the electricity grid. They started the local campaign against its introduction, but gave the credit to Fred Ennals.

In 1978 Jethro Southwell excavated foundations for additional buildings, and found a bundle, wrapped in oilskin, which had been buried by George during his stay. It contained two rotting books. Under the bundle was a white stone slab, which pulsed with strange energy.

The family have cautiously studied the books, learning several Mythos spells and fragments of others. They have hidden the slab and are now committed Cultists, conducting human sacrifices each lunar month. The victims are hitch-hikers, picked up on roads within a hundred mile radius of the farm.

All the books describe Cthugha as the ultimate source of fire, and Jethro wishes to bring Cthugha to Earth to tap this power. He has already summoned Fire Vampires (one of which broke free and burned some fields) and opened a small gate. He intends to open a huge gate on the evening of the day the Investigators visit the farm. He visualises Cthugha as a humanoid god controlling fire.

The farm is a cluster of buildings surrounded by fields. Two tracks lead north-east and south from the farmyard. The south track leads to the main road, and is used by the family when they transport sacrificial victims.

The farmhouse is a two-storey building, as shown in the diagrams. There are six occupants with four children:Jethro is married to Alice, Margaret and Tom are their children. Brian is married to Jane, Ethel is their child. Alex is married to Mary, Peter is their child.

The girls know nothing about of the Mythos, but Ethel suspects that something is wrong and has decided to do something about it. All four children have average characteristics and 8 hit points.

Jethro leads the family, but Alex and Mary are the most active students of the Mythos. In addition to the spells listed above, both know fragments of the spells *call Cthugha, elder sign,* and *enchant item.*

The farmhouse is a stone building. There are two .22 semi-automatic rifles in a locked cupboard in the office, with ten ammunition clips: fire 3 shots/round (one at start of round, one in order of DEX, one at end of round), 15 shots, damage 2d6, base 10%, range 75 yards, 10 points. A store room holds four large drums of paraffin. A loose flagstone in the kitchen floor covers a tunnel leading 50' East, emerging in a ditch by the farm road. A locked chest in Jethro's bedroom holds a badly damaged copy of Nameless Cults (Golden Goblin Press); +6%; Cthulhu Mythos, ×1 Spell Multiplier, −2d6 SAN; Spells *voorish sign,* then *create gate,* then *shriving,* fragments of *elder sign* and *enchant, item.* All the outer doors and windows of this house can be barred or shuttered to withstand 8 points of damage.

The stables hold three tractors, an old saloon car, and farm machinery. The cabs of the tractors are enclosed, with wired glass windshields and side windows. The cabs give 4 points of armour. Maximum speed 25 mph over any terrain. The car is restricted to 5 mph over farm terrain. The machinery in the stables includes a cattle feed mincer, which contains fragments of human flesh and bone.

The barn, on the opposite side of the farmyard, is a wooden building used for Cult activities. The entrance is a locked double door. leading into a garage holding a pickup truck (a) and workbench (b). There are two petrol-driven chainsaws in the back of the truck. Chainsaws are usable as weapons: basic skill 5%, damage 4d6, Impale, breakage 14 points, DEX reduction −4 in combat. There are faint traces of human blood between the teeth of these saws, detectable by analysis. The main room is equipped for metal working, holding power tools (c) and an anvil (d). A roaring furnace (e) in one corner of this room is fed by a methane cylinder. Spot Hidden: The gas supply is disconnected. If the furnace is opened Investigators will see an iron ring, a centimetre wide, lying on its floor. Intense flames gush from the ring. A modified permanently open *gate* has been cast on it, with its other side near Fomalhaut. The furnace heats a boiler which supplies hot water to the farmhouse and battery buildings. There is ash on the furnace floor, containing significant quantities of human charcoal.

The upper floor is apparently a hayloft, but the bales (f) only surround the staircase and cover the windows. Two beds (g,h) are bolted to the floor. Eric Boothroyd, a student from Cambridge, is tied to bed (g). He was attacked and kidnapped the previous night, and has a skull fracture. Bed (h) is vacant, but is marked with bloodstains.

A locked chest (i) holds ten dark red hooded woollen robes and a leather box containing a book and six butchers knives. The robes cover a normal figure completely, anyone wearing one gains +10% Hide ability at night. The book is an incomplete copy of 'On the Usage of Fire' (anon); 18th century American, contains descriptions of Cthugha and other fire creatures: +5% Knowledge, ×2 spell multiplier, −1d8 SAN. Spells *summon fire vampire,* then *bind fire vampire,* fragments of *summon Cthugha,* and prayers (no magical powers) to Cthugha etc. The knives are bloodstained.

An old cabless tractor (unfuelled) is parked besides the barn. A locked shed behind the barn holds a combine harvester; Speed 15 mph, enclosed cab (as tractors), equipped with a 15' wide cutter, damage 8d6, impales, 45 points breakage. Use Operate Harvester skill −10% to hit. The harvester manoeuvres at DEX 2, regardless of the DEX of the driver.

Two small silos East of the farmhouse hold chicken meal and cattle feed. Analysis will detect traces of human blood and bone in the feed.

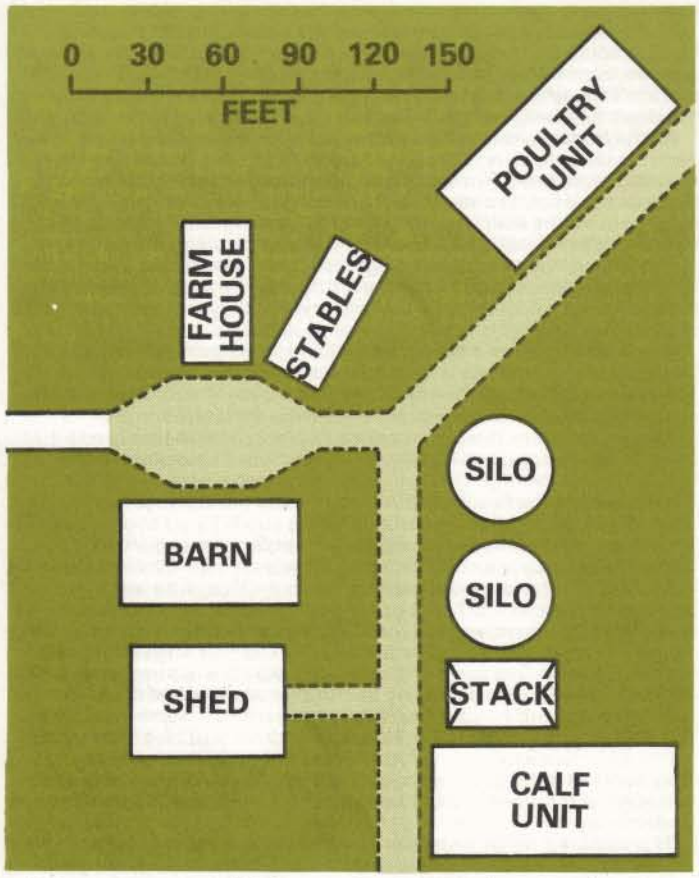
The haystack South of these silos is oddly anachronistic, and doesn't fit in with the mechanised methods used on the farm. It is hollow, supported, by scaffolding over a 4' deep pit. There is an ancient sacrificial stone in the pit, surrounded by chalked ritual signs and patterns. Four butane lanterns illuminate the hold, kept burning at all times. The stone glows oddly, and is charged with 73 magic points.

The Southwells:	Jethro	Brian	Alex	Alice	Jane	Mary
Age	45	41	36	46	35	33
STR	12	14	11	7	9	15
CON	11	9	13	16	7	11
SIZ	12	12	17	9	7	9
INT	14	17	9	14	8	16
POW	14	16	11	7	6	17
DEX	15	17	11	14	15	18
APP	9	14	10	14	9	15
EDU	6	13	7	5	4	11
SAN	33	48	24	23	15	67
Hits	11	10	15	12	7	10
Cthulhu	19	23	29	9	11	27
Shotgun	60	55	40	–	–	70
Pistol	45	15	45	–	–	20
Rifle	40	30	20	–	–	40
Knife	25	65	25	45	60	55
Drive Tractor	70	55	75	–	–	40
Operate Chainsaw	55	75	45	–	45	25
Operate Harvester	45	25	45	–	–	25
Spot Hidden	35	45	30	75	85	40
Hide	35	55	25	60	40	75
Sneak	35	50	40	70	65	75
Weapon	1	2,3	1	3	3	2
Spells	A-C	B	A-E	–	C	A-E

Weapon Explanations: 1 = 12-bore pump shotgun, 2 = 12 bore double-barrelled shotgun, 3 = Knife
Spell Explanations: A = *create gate,* B = *summon fire vampire,* C = *bind fire vampire,* D = *shriving,* E = *voorish sign*

In addition to the adults, four children live on the farm:
Margaret – age 10, retarded, no knowledge or skills
Ethel – age 11, no special knowledge or skills
Tom – age 11, 7% mythos knowledge, 15% shotgun
Peter – age 14, 9% mythos knowledge, 35% shogun.

SOUTHWELLS FARM



Other structures on this farm are irrelevant to the scenario, except as possible background to combat. However, the two factory sheds each hold several thousand animals in cramped captivity. If they are burned, and animals are trapped, Investigators must make a SAN roll or lose 1-3 SAN as they hear the animals scream. There are other sheds and barns, mostly in ruins, further from the house.

A typical ceremony is conducted in the following stages:

1: At 9 pm the girls are sent to bed, with a drink of hot milk containing crushed sleeping pills.

2: The family wait until dark, then move to the barn and don their ceremonial robes. All carry weapons. The sacrifice is clubbed unconscious and carried to the sacrificial stone. The two boys guard the stack from the calf unit and tractor shed.

3: Jethro and the rest of the family chant and pray until midnight, then all plunge their daggers into the victim as one of the brothers casts whatever spell is intended.

4: When the ceremony is complete, and the spell has been cast, the sacrifice is hacked apart. The heart and brain are thrown into the furnace in the barn, and the rest of the body is cut apart (with knives and chainsaws), ground, and mixed into the animal food.

Tonight Jethro intends to cast a *gate* spell, utilising all the POW stored in the stone, and open a huge portal to Fomalhaut. He hopes that Cthugha will use the gate to travel to Earth. If he can cast the spell Cthugha will arrive, accompanied by its retinue of Fire Vampires, and devastate the farm. Some of the Vampires will be attracted to the electricity grid cables, and follow them east towards Bristol, destroying Ennals farm, Coreys Farm, and Lower Poolford en route. Fire services will be slowed by the danger of electrocution and the fast movement of the Vampires. If this occurs 10d10 inhabitants of Lower Poolford and 10d100 inhabitants of Bristol will be killed.

Ariadne will arrive simultaneously with the team, carrying a sledgehammer and her knives, and follow them towards the farm. She moves quietly, but won't hide from the Investigators. She will only talk to them if they are about to do something stupid, such as attack her. Once combat starts she will attempt to destroy the stone, killing anyone who interferes (including Investigators). She regards the team as expendable, but won't kill them unnecessarily. She will try to avoid turning anyone to stone, since this is difficult to explain and might make people believe in Gorgons. Meanwhile the cultists will try to kill the Investigators and Ariadne, using firearms, tools, and vehicles to attack them.

For each round after combat starts there is a cumulative 10% chance that one of the Ennals will hear something and call the police. The units described above will arrive 2d4 minutes later. Fire brigade units will take another 5+1d6 minutes to arrive.

When the stone is destroyed Ariadne will leave, even if the Investigators are losing. She will kill any Cultists she encounters, but won't do anything else to help the team. If there is time she will go to the furnace and pull the ring out with tongs, then smash it with her hammer.

ACT 8: DRAW THE BLINDS ON YESTERDAY

Keepers who have used the British library will know that access is now under tight security control, and that readers rarely enter the areas where the books are kept. The scenes set in the library have been simplified to avoid adding unnecessary complication, and to give Investigators more room to manoeuvre.

Provided there is no major catastrophe, the police wil be alerted within a minute of the start of combat. (The police will be disorganised if Cthugha appears, but the team probably won't survive to take advantage of their absence). Once alerted, the team in the village will drive out in two cars and a van, and investigate cautiously. Meanwhile backup units from local towns will set up road blocks to the east and west, searching all cars. This won't impede Ariadne, since she can use her powers to pass such blocks (and may even commandeer a police car). Investigators will not escape so easily. More police will arrive in 10+1d6 minutes, equipped with riot shields, sniper rifles, and tear gas.

The Investigators may have difficulty explaining their actions (and will probably be arrested until the situation is clarified), but discovery of the human remains and kidnap victim on the farm should lead to their release. The Investigators will not be allowed to keep anything they have removed from the farm, unless it is hidden well enough to survive a police search.

If any supernormal relics remain (such as the ring or a victim of Ariadne's gaze), the farm will be occupied by military personnel and scientists for the indefinite future. Secret orders (written in the 1920's) will lead to the impounding of these items, for storage in an old mine somewhere in the north of England. The team will be asked to sign the Official Secrets Act. Any surviving adults of the Southwell family will be tried for murder and conspiracy to murder, sentences ranging from ten to thirty years with compulsory psychiatric treatment. The trial will give the team some publicity, but press reports will be biased to suggest that the Southwell family were terrorists, not Cultists. The boys are too young for normal imprisonment, and might be released quickly, to give the Investigators more trouble in the future.

Some of the Investigator's possible actions, such as burning down the house without rescuing girls, or killing unarmed members of the family, might easily lead to criminal charges. The team have no special right to escape justice.

The only remaining loose end is Ariadne. If she survives the farm she will probably escape completely. Investigators may be confused by her actions, and suspect (wrongly) that she is a Mythos creature. Tracing her to Greece is easy, but actually locating her should be fiendishly difficult. She has had centuries to prepare her defences, and knows that some investigation is likely. Her home is guarded by corrupt police officers, local peasants, sophisticated alarm systems, ancient and modern booby traps, and subtle misdirection. Everything the Investigators do will be watched, and interference is inevitable. She will take these precautions even if the team only wish to talk to her, or return her knives. After all, she doesn't know what they really want.

The team should finish this scenario knowing more of the Cthulhu mythos, and with a better idea of the complexities of an adventuring career in the 1980's.

Other rewards are left to the Keeper's discretion.

APPENDIX 1: CHARACTER GENERATION FOR 1980's BRITAIN

The Keeper should use normal rules for character generation, but should allow the players to buy specialised skills with no 1920's counterpart. Some suggested skills:

Computer Programming, Electronics, Hang-Gliding, Nuclear Physics, Phone Phreaking, Pilot Helicopter, Pilot Jet Aircraft, Skydiving, Streetwise, etc.

Additionally, some skills, should be extended to incorporate modern innovations:

Library research – add the use of databases, microfiche, microfilm, and other unusual records.

Pharmacy – add recognition of controlled and illegal drugs, truth serums, etc.

Treat Poison – add treatment of drug abuse.

Wages should be adjusted to modern levels, as should the prices of equipment. There are more restrictions on the ownership of firearms and other weapons than in the 1920's, and the Keeper should ensure that players either obey such laws or face real legal problems.

Despite technological innovations, firearms should still malfunction on a roll 96-00.

Further information on 1980's adventuring can be found in two articles in *White Dwarf* (issues 42-43), both entitled *Cthulhu Now*!

APPENDIX 2: FOR YOUR INFORMATION

'The Girl with Kaleidoscope Eyes' is a quotation from *Lucy in the Sky with Diamonds*, by the Beatles.

'Nature of the Catastrophe' is a short story collection edited by Michael Moorcock and Langdon Jones.

Keepers may find the following sources useful in writing their own modern-day mythos adventures:

The Naked Matador – Roger Zelazny (Story); *Helter Skelter* – Vincent Buglosi and Curt Gentry; *Cults of Unreason* – Dr Christopher Evans; *Can You Speak Venusian* – Patrick Moore; *The New Apocrypha* – John Sladek; *Black Aura* – John Sladek; *The Final Program* – Michael Moorcock.

Also the films 'The Texas Chainsaw Massacre', 'Prime Cuts', and 'Straw Dogs'. □

TRAVELLERS

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Dear *WD*,

Beyond the Shadow of a Dream is one of the best *WD* scenarios for some time, and hopefully will teach the *FF* enthusiasts what role-playing really is. Only the fact that it is a DM run scenario saves it from the comments I will save for *Dark Usurper*.

Fighting Fantasy, and all other programmed solo adventures (such as *Dark Usurper*) should be published in *Warlock* not *White Dwarf*, allowing material relevant to RPGs to be published. Furthermore, if the scenario is too long to fit in one issue then you might as well not bother with it as it is a) incredibly frustrating having to wait a month (or more) to find out how everything fits together, and b) greatly increases the likelihood of players or prospective players having read the scenario.

I prefer letters pages where 'chopped up' letters are used as it gives more people the chance to air an opinion - I will never have a letter published in *WD* (*Oh no? -Ed*) because I waffle on too much, otherwise I agree that more letter space would be a good thing. On the printing of names and addresses, why not use the method used by Peter Shrovendeel and say so in the personals in *Help*!?

All hail discordia,
Tim Ellis, Sutton Coldfield.

Although our readers survey is still being completed, over half of the replies were in favour of more solos. However, due to the 'enthusiasm' of many of the 'Nays', only a sporadic appearance of these adventures is planned - it's sometimes difficult to please all readers! -Ed.

Dear *WD*,

Having only been a reader of your magazine for the past four issues I was impressed by the standard of both contents and art, noticing very few flaws. Well, enough worshipping the mag, what I really wrote for is to say how much the *Dungeons & Dragons* cartoon annoys me. Being a relatively new player, it nearly put me off the whole game because of its use of some of the creatures etc, as in the game, almost leading me to believe that other players actually watched that rubbish.

Just the thought that the author of the three *AD&D* manuals has anything to do with the cartoon series is unattractive for the about-to-go beginner.

Also I would like to say that there appears to be no closely detailed accounts of how the guilds work in a city. Isn't it about time that there was a thorough explanation of how an Assassins Guild ever gets round to working without losing most of its members in small gang wars? How do thieves work together in large guilds without getting captured in one go - wouldn't it be easy for the local peace-keepers to do so?

Finally, when are you going to print a scenario for the poor old 10th level characters? The first level scenarios are nice but . . .

Yours keenly,
Christopher Leishman, Liverpool.

Dear *WD*,

Having just read the first part of Mr Davis' article on the manufacture of magic items, may I say it is long overdue. However, if the rest of it is similar to the first part may I make a point - it is only a suitable system for those campaigns which are 'Monty Haul' campaigns, where a lot of people are going to be of high enough level to make the magic items, or for a campaign where magic items only turn up once in a blue (with pink spots) moon.

In a proper campaign (ie not a 'Monty Haul'), any mage who can afford the time and money to make a *Wand of Magic Missiles* (one of the favoured wands) is never going to let it out of his sight. What is more it will have *Drawmij's instant summons* cast on it and be very securely trapped. What 21st level Mage is going to take a chance on making a *Fire Wand* when he only has a 25% chance of success. He could conceivably use 500,000gp or more. Anyway who has 21st level characters? The best I've ever seen was a 21st level bard created *solely* in random, solo dungeons.

I think Mr Davis has the right idea, but he makes it far too expensive and time consuming. By the time anyone gets to about 14th level they ought to be thinking about retiring, anyway.

To make a point or two of my own, any magic-using class that can make scrolls should be able to at *any* level. The only thing to stop anyone is the availability of quills and ingredients, the cost of the ink and the need for somewhere quiet to work. Also, has anyone ever noticed the time it takes to cast spells on an object after *enchant item* has been used? As an example, a *levitation* normally takes 2 segments. Casting it after an *enchant* could take up to 24 hours or 7200 segments, an increase by a factor of 3600. Surely this is wrong???

The same applies to the creation of strongholds. If a 9th level Fighter can build a castle, why can't an 8th level Fighter do the same? He is only marginally less effective in attack and could easily have better armour, better weapons and more hit points.

The difficulty is that a low level character will be less able to clear an area and keep it clear, will have less money to build a castle, maintain and garrison it, and will be more likely to fall to any besieging high level characters.

Yours thoughtfully,
Michael Watkinson, East Ham, London.

Dear *WD*,

Having read Nigel Espley's letter in *WD61* may I suggest that you employ him at once! He deserves at least a monthly column - how about dropping Lew Pulsipher once and for all? If Mr Espley can write as well in a gaming column as he does in his letters he would be a valuable asset to the *Dwarf*.

However, enough of being nice. Why do you continue to print pointless features like *Dark Usurper*? I am not totally opposed to *Fighting Fantasy* - they have provided some amusement on otherwise boring afternoons, and as an introduction to FRP they are quite commendable. To print such a solo adventure in *WD*, 'The Role-Playing Games Monthly', sees to me to be an attempt to gain a much younger audience. This patronising approach appears to be rapidly becoming a trend, and the magazine cannot but suffer from it. I did try and remain unbiased. I fetched 2d6 and a pencil and rolled up a 'character'. I don't wish to sound smug when I say the 'adventure' took ten minutes to complete, during which time I fought nothing, found my father's sword and escaped on Aryl my trusty steed, leaving the trolls gawping at my ingenuity. Is this the sort of dross that is supposed to encourage a mature attitude to roleplaying?

Putting down my poison pen for a moment, may I say how much I enjoy some of *WD*? In recent issues *Ars Arcana* and *Eye of Newt* . . . have proved to be well thought out and somewhat innovative. They are two of the best articles I've seen in the magazine. *Fiend Factory* varies in quality, but the 'bugs' in *WD61* are excellent (at last - FF monsters that I'll actually use!).

More praise - this time for Dave Langford, who in terms of consistent excellence is *WD's* best writer. And his material in *Black Sun* is even better. By the way, does it ever worry you that *Black Sun* is now the best role-playing magazine around?

Yours,
John Buckworth, Bromley, Herts.

Tabletop Heroes *is a regular department covering figures, modelling and painting tips by Joe Dever and Gary Chalk.*

SETTING THE SCENE

How often have you taken part in a role-playing game where the games master has put together a good scenario, the players are eagerly awaiting the chance to *live* their parts, but twenty minutes into the game, the enjoyment is marred by what can only be described as 'table chaos'? Do cries of 'If I'm halfway up the stairs, surely I can see over the altar?' echo in the games master's ears as miniatures are manoeuvred around coke cans and sandwich wrappers to be stacked in an undignified heap, awaiting their chance to cross (yet again) the chasm of the nudged floor plan?

This month, we're taking time out from the painting table to have a look at the problem that every games master (who uses miniatures) will have had to face at some time or another; the best way of laying out adventures on the playing table. An ill-prepared or sloppy table layout not only hinders play, but it reduces the likelihood of a successful game. The problems associated with a poorly prepared game are easily solved. Firstly, isolate the playing area. A simple way to do this is to lay down a large sheet of card, black being ideal for dungeons, and ensure that all forthcoming actions take place within its confines. Not only will it concentrate the players' attention on the action, it will also give the game a sense of drama as the playing pieces are moving about the 'stage'. All non-table accessories should be outlawed from this 'stageboard'. Secondly, provide or arrange for the players to have clipboards upon which they can keep all their notes and stats. By applying these two simple practices, you will, at a stroke, have removed from the table most of the debris that accumulates to frustrate play.

What do you use to represent your scenario on the table? The simplest way of representing your tunnel, corridor or chamber is simply to draw it on a large sheet of paper as play develops. *Standard Games* produce some A2 size pads of tinted paper that are gridded into one inch squares. Available in sepia (reddish-brown) or sky-blue, they are an ideal aid to mapping your tabletop progress, or they can be used in conjunction with *Standard Games'* floor plans of the same grid size. Wipe clean plastic surfaces (white perspex, formica or vinyl battlemaps) and a water-soluble felt-tip pen are another way of tackling the problem, but perhaps it is the least aesthetically pleasing way of representing the players' surroundings; being stark, easily smudged and often too 'clinical', it has disadvantages that counter its great advantages of offering instant room changes with the wipe of a damp cloth.

The most popular playing surface must be the *Games Workshop's Dungeon Floor Plans*. They are relatively cheap (when one considers the play potential of just one set), flexible and reusable. They are, however, flimsy and easily damaged in use. To combat this, we have taken to mounting ours on stiffer card in the following way:

1: Purchase a tin of impact adhesive (Cow Gum, Copydex, etc) and a sheet of mounting card (as used for basing miniatures) from your local art shop.
2: Using a piece of scrap card, spread a thin layer of adhesive over the back of your floor plans and allow it to become tacky.
3: Place your floor plans onto the mounting card and rub them down with the heel of your hand to ensure good adhesion.
4: When the glue is completely dry, cut out the flooring sections to the sizes you require using a sharp craft knife, a straight-edged rule and a suitable hard, flat surface. Take care when cutting the card; rather than cut the card with one stroke of the knife, lightly score the card several times until it parts with ease. This way you will find that the cut edge remains straight and unfrayed.

Floor plans mounted in this way last far longer, they are heavier and so tend to be more stable during play, and they will butt together without turning-up or warping along the edges. We have both organised a collection of different sized floor plans by placing a coloured sticker on the reverse side, and marking it with a code (A2, B5, C6, D2, etc). When we write our scenarios, we then refer to this code in our GM notes (eg The Altar Room C6), when the time comes to re-use the floor plan, or floor plans if two or more are used in conjunction. New rooms can always be added to the existing 'stock' of rooms, and the type and code that you use can be entirely up to you (eg 'A' code for corridors, 'B' code for rooms, 'C' code for tunnels, etc).

At the upper end of expense scale, there are the three-dimensional dungeon sections that are commercially produced by several UK companies. *Akheton Fortifications* produce a range of dungeon floor tiles and accessories that include pillars, staircases, bridges and a very nice precipice with a winding path. *Otherworld Artifacts* specialise in stone-cast game accessories and produce a catalogue that itemises their extensive range - from complete dungeons to incidental extras like fungi, pilasters and urns. *Torchlight Fantasy Products* manufacture dungeon flooring sections that are cast in resin, which has many advantageous properties. In general, resin is more resilient than stone-cast material, and far lighter. If you intend to transport your dungeon, these factors are well worth bearing in mind. The *Torchlight* range is very comprehensive, making use of the cream-coloured resin throughout the range; unlike the stone-cast accessories which require proper painting, the resin sections need only be washed over with a thinned-down wood stain and wiped with a cloth. The stain remains in the recesses and gives a very realistic effect. *Prince August*, makers of the well-known 'cast-them-yourself' model moulds, have recently released a series of scenic moulds called the *Dungeon Builder* system. Walls, floors, and door sections are all available, together with the required plaster packs. They also have moulds designed for use with their metal casting kits that enable you to cast doors and trapdoors.

This Issue's Photos

Fig 1 shows the 'Warrior's Watchtower' by *Otherworld Artifacts*. This tower is supplied in kit form and allows for the substitution of other sections from the *OA* range, so that it can be customised to your own taste. the tower shown here is constructed from circular modules, each with a fully detailed interior, stacked one upon the other. The whole is very sturdy and allows for figures to be placed inside.

New from *Citadel* are their range of *Rogues*. *Figs 2* and *3* show a few of the range that would also double as historical (or fantasy) pirates. *Sorcery* fans take note that the figure with the peg-leg in *Fig 3* was modelled on Steve Jackson (UK), during his attendance (with broken ankle and crutches) at *Citadel's* Open Day last year. Due to the success of the event (the Open Day, not the broken ankle!), it is to be repeated again this month (see *Newsboard* for details). Pirates are a long overdue addition to the catalogue that will now enable would-be players of *Pirates & Plunder* (*Yaquinto*) and *Privateers & Gentlemen* (*FGU*) to adventure on the table with suitable miniatures.

Fig 4 features some of *Torchlight Fantasy Products'* range of dungeon chambers, corridors and accessories. Cast in resin, many of the items such as doors, windows, chests and beds, can be used in conjunction with normal 2-D floor plans.

In *Fig 5*, we see an extensive dungeon complex constructed from modules in *Otherworld Artifacts* range. The hinged doors open and close, and such unusual features as the circular corridor sections, Egyptian style pillars and flora (fungi and trees) all add to the distinctive 'top-of-the-range' catalogue of dungeon accessories.

Spot the poseur in *Fig 6*! Two of *Citadel's* rogues are seen here having a contretemps in front of *Otherworld Artifacts'* castle doors. These gentlemen would be even more than suitable for use with *En Garde* (*GDW*), or as glove-slappin' duellists in any city-state bar.

Useful Addresses

Games Workshop, 27/29 Sunbeam Road, London NW10.
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Standard Games, Arlon House, Station Road, Kings Langley, Herts.
Torchlight Fantasy Products, 23 Cliftown Road, Southend-on-Sea, Essex, SS1 1AB.

Fig 1

Fig 2

Fig 3

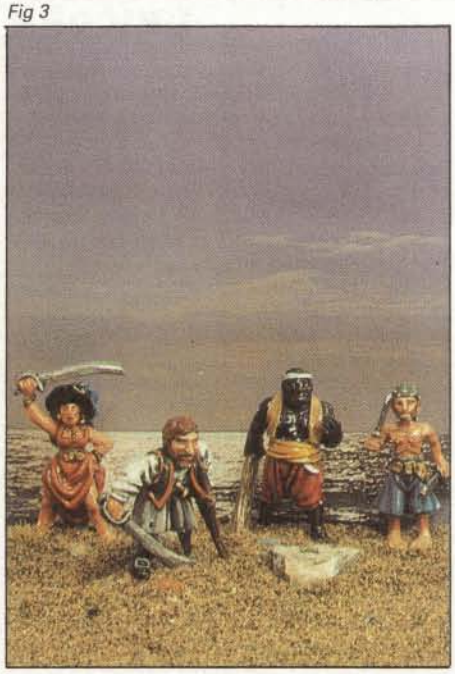

Fig 4

Fig 5

Fig 6

Photographs by Joe Dever and Gary Chalk

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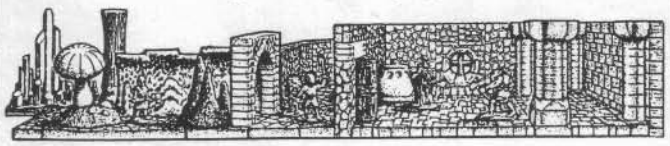

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RuneRites *is a regular department for* RuneQuest *enthusiasts, edited by Dave Morris.*

HOWZAT!

by Mark Wilkinson, David Bailey and Richard Bramah

RuneQuest *is a game with its own distinctive brand of humour, so it is a pleasure to get the occasional contribution which enters into this spirit. If you thought elfball was a sweet-and-sour dish served up in Thunderbreath restaurants, guess again . . . ! -DM*

Three hundred years ago, the elves fought the trolls. During the battle, Elmbark Trollbeater (an elven general renowned for his expertise with the maul) struck the troll leader's head from his shoulders with a single blow. This was the birth of the game of elfball. In the early days actual troll heads were used, but later carved wooden heads covered with troll skin were substituted. These have now degenerated to spherical cork balls, covered with troll skin and painted with trollish features.

The game has four basic skills: Batting, Bowling, Fielding and Umpiring. A single ball in an over involves two principal rolls - a Bowling roll (by the roller) followed by a Batting roll (by the batsman). The outcome of these may call for further rolls.

Before a ball is bowled at him, a batsman may elect to apply a percentage modifier (plus or minus) to his Batting chance against it. This modifier may not exceed his current Batting skill. Use of this option will result in a modification of the Intensity roll for the hit; the Intensity roll is altered by the same percentage by which the batsman modifies his Batting roll. As an example, Oakleaf the Doomed has a Batting skill of 65%. Facing a particularly good bowler, he elects to add 30% to his success chance for a total of 95%. (This will not alter his chance of a special roll or critical, however.) Oakleaf makes his roll, and follows this up with a roll of 12 on the Intensity Table. This would normally indicate a score of 3 runs, but he must add 30 to his Intensity roll - indicating that Oakleaf makes only a single run. He could equally have chosen to take a negative modifier - reducing his chance of hitting, but scoring more runs if he did.

If the ball is missed, there is a chance to catch it. Two dice are rolled. A 7 indicates that the ball has gone to the wicket keeper and a 12 means it has gone to the bowler. Other field placings are at the batsman's discretion. The indicated fielder must make a Luck Roll (POW×5%) to be in the right place at the right time. If this succeeds, the fielder must make his Fielding roll to catch the ball. If the Luck Roll fails (ie the fielder is nowhere near, daydreaming whatever), the batsman rolls as normal on the Intensity Table to determine runs scored. If the fielder fails his Fielding roll, the batsman rolls on the Intensity Table at +25.

Skills - basic percentages and minimum requirements

Skill	*Basic chance*	*Minimum STR/DEX/SIZ*
Batting	15% + Parry bonus	8/5/6
Fielding	DEX×5%	-
Umpiring	10% + Perception bonus	-
Umpiring	10% + Perception bonus	-
Bowling* -		
Fast	0 + Attack bonus	14/12/11
Spin	0 + Attack bonus	-/16/7
Bouncers	10% + Attack bonus	8/16/8

*Bowling comprises three subskills, with separate requirements and basic chances.
These skills are improved by experience only.

Intensity Table
A percentile roll (with appropriate modifiers - see text) is made on this table when a ball is batted successfully.

Adjusted d100 roll	*Runs scored*
−20 or less	6
−20 to 05	4
06 to 15	3
16 to 30	2
31 to 50	1
51 or more	0

SPELLS

The play of the game involves sportsmanship to a large degree, and there are strict rules as to what spells are or are not allowed on the field of play.

Recommended: *strength, speedart, coordination, healing, protection, clout,* (*parry*-like variable spell which increases Batting chance)

Forbidden: *befuddle, binding, demoralize, disruption, glue, firearrow, harmonize, silence, invisibility*

All temporal battle magic lasts for one over.

RUNE MAGIC

Rune Magic is also allowed, though the use of such spells against players not of Rune level is frowned upon. All standard Rune spells are allowed except *discorporation* and *warding*. The cult has certain Rune magics of its own:

One Point Spells: *Batting trance* - effects similar to *arrowtrance. Bowling trance* - effects similar to *arrowtrance. Heal Area* - like the Chalana Arroy spell, except that a sponge is needed as a material focus. *Grow equipment* - used to grow a set of equipment (bat, pads, etc) - usable d6 times a year.

Two Point Spells: *Team spirit* - like the Humakt spell *morale*; lasts one day. *Heal body* - like the Aldrya spell. *Cloud clear* - like the Yelmalio spell.

Three Point Spells: *Create pitch* - turns any relatively flat piece of ground into a playing surface of quality. Usually used annually on established pitches to keep them in prime condition. *Sanctify water* - one-use spell allowing the resurrection of a player unfortunate enough to be killed during a game. The resurrection must take place after one day. No loss of skills, etc.

Umpires

Umpires are a special case when it comes to magic, and may use any spell. All umpires must know *healing 6* or *heal body*. There are also some cult Rune spells available only to recognised umpires:

One Point Spell: *Divine decision* - this allows an appeal to a higher court. It is only used if the umpire fumbles a decision roll and is convinced of this by a player rolling CHA×5.

Two Point Spells: *Dry wicket* - this dries a waterlogged pitch for a full day's play. *Floodlight* - this spell provides adequate light for a period of four hours.

Three Point Spell: *Summon spirit of retribution* - if an umpire has cheated, he is entitled to summon the spirit Bodyline. Bodyline will always strike at a time of stress (not necessarily during a game), and his approach is presaged by a ghostly cheering and chanting followed by heavy footsteps like rolling thunder. Suddenly the footsteps stop and a ball appears. This automatically hits the transgressor for 2d6+4 damage. If any of the damage penetrates armour, the spirit attacks the transgressor with a POW of 18; a successful attack will wipe out all memory of a single (random) battle magic spell. At this point there comes a cry of 'Owzat!' and the spectral image of a raised finger will be seen above the victim's head.

Participation by other races has become quite common, the elves and the dwarves play an annual match for a trophy known as the Ashes - an urn said to contain the remains of the stumps used at the game in which the dwarves first beat the elves. The stumps contained a spirit which was so overwhelmed with grief that it spontaneously combusted.

Strong sides are now fielded, these tend to be organized along temple lines, each team's flannels trimmed with a cult colour. It is interesting to note that, although the game is not (understandably) played by trolls, the Zorak Zoran cult has a team of non-troll members.□

Bowling and Batting results

	Bowling (Fast)	*Bowling (Bouncers)*	*Bowling (Spin)*	*Batting*
Miss	+20 to Batting chance	+20 to Batting chance; +1 run if successful	+20 to Batting chance	Chance for a catch
Fumble	No Ball or Wide	1-2 No Ball 3-4 Wide 5-20 Byes (Intensity roll allowed	No Ball or Wide	1-10 LBW chance (if umpire makes successful roll) 11-16 Played On 17-20 Run Out (Intensity roll −1 run, and Umpiring roll required)
Special	Batsman bowled (−20 from Batting chance)	Batsman bowled (−10 from Batting chance)	Batsman bowled (−20 from Batting chance)	Four runs (no Intensity roll needed)
Critical	Batsman hit in random location 1d6+1 damage*	Batsman bowled (−50) from Batting chance)	(As *Special*)	Six runs
01	-	Batsman hit; location rolled on 1d12+8, damaged rolled on 1d12+2	-	-

*Pads absorb 4 points, greens absorb 1 point and a cap (usable only by capped players) absorbs 4 points.

Fiend Factory *is a regular department for readers'* D&D/AD&D *monsters. This issue, some scenario suggestions on . . .*

A NOT-SO-LONELY MOUNTAIN

SCENARIO 1
The White Hart
The party are hired by a merchant requiring deer antlers and hides. He tells them of a large herd in the vicinity that heads up into the mountains to winter in the sheltered grazing lands there. The merchant keeps to himself the small fact that the herd is led by an albino stag who appears each winter to protect the herd from predators and hunters.

THE WHITE HART
by Edward J Priestley

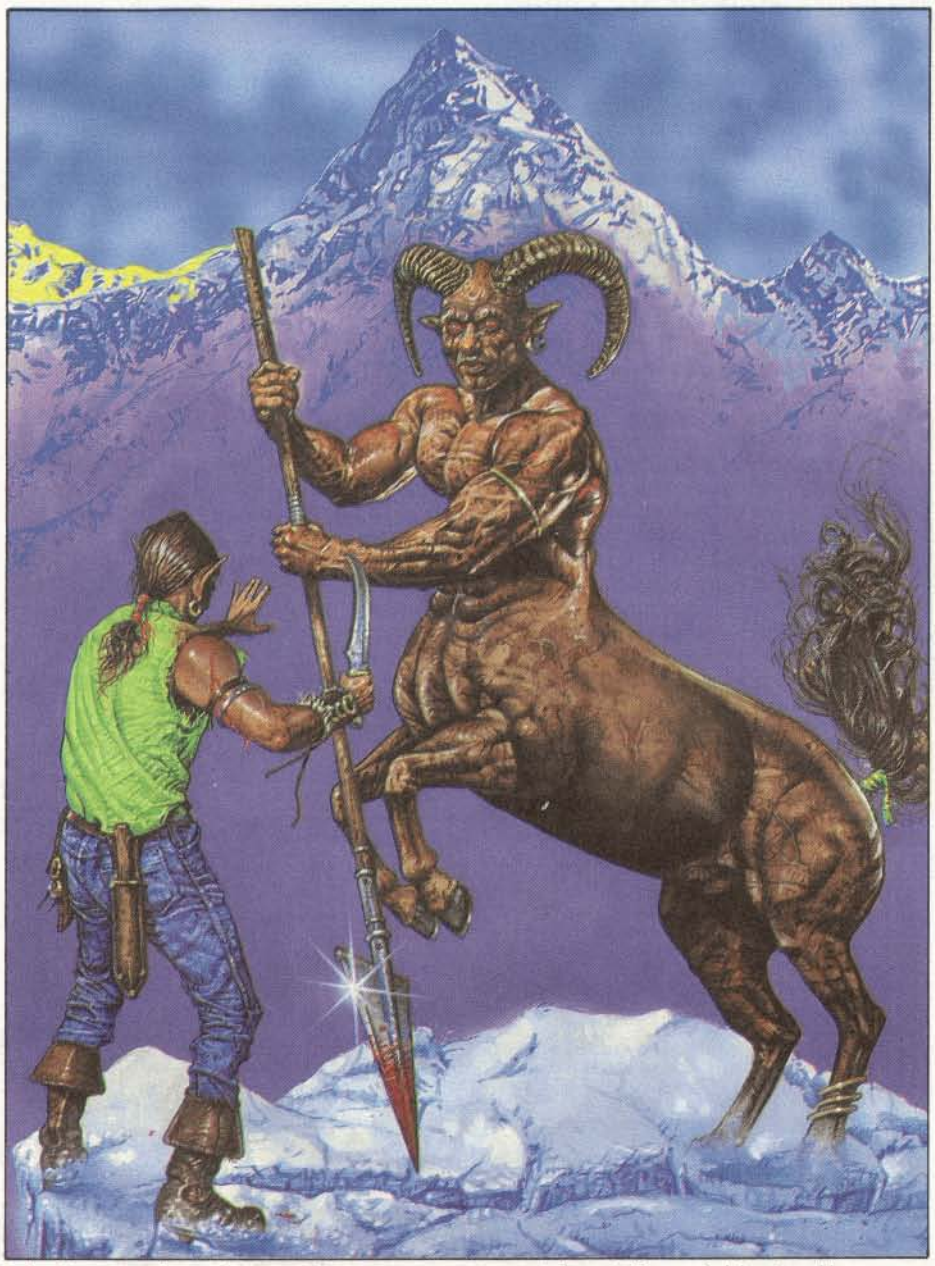
No Appearing: Unique
Armour Class: 7
Movement: 24"
Hit Dice: 7d8+7
Treasure: Nil
Attack: Antlers for 2d6 or two forehooves for 1d4 each
Alignment: Neutral good
Intelligence: Average (normal)

This fabulous, unique creature is a fierce white stag that is easily distinguishable from any mere albino deer. It appears only when a herd of red deer, or one of the herd, is endangered. The danger can be from a being of any alignment which does not naturally prey on deer and is above animal intelligence. Therefore the summoning will usually be caused by violence from humanoids.

Charging from the exact centre of the herd, the white hart will immediately head for the assailant. It always uses its antlers for its first atttack and will usually use them throughout, however after 3-6 rounds, if necessary, it may switch to its sharp forehooves.

The likelihood of the hart appearing due to an attack on any red deer is as follows:

No of Red Deer in Herd	% Chance in Appearing	No of Red Deer in Herd	% Chance in Appearing
0-5	1	26-35	30
6-10	2	36-45	45
11-15	7	46-55	60
16-25	15	55+	75



Psionic or spell-casting attacks cannot harm the creature nor can it be destroyed. If its hit points are reduced to zero, it will *teleport* from the Prime Material Plane to appear elsewhere, at a later date, fully recovered. It will also *teleport* away once the danger to the deer has been averted.

The most unmistakable and distinctive mark of the white hart is the plaited gold rope ringing its neck, bestowed by Silvanus the Celtic god of nature and said to be the centre of its powers. Anyone attempting to grasp this rope is immediately *confused* for 14 melee rounds (as 7th level druid spell). During combat, there is a 3% chance that the rope will be struck accidentally by an attacker (5% if they specifically aim at it). Striking the rope will cause the attacker to sustain a 1d8 magic blast and become *confused* as above. However, the white hart will simultaneously *teleport* away.

SCENARIO 2
Clearing the Way
The main mountain pass has become increasingly dangerous despite agreements with the local tribe of gwillion which have held good for years. Travellers who have got through believe that human females are at the greatest risk.

Local officials charge the party to find the cause of the disruption.

The reason is that the gwillion have had their territories invaded by the

cramesha and are losing the border war. If the adventurers wish normality to return, they must concentrate on the cramesha while watching their backs for any surprise attacks by the gwillion.

GWILLION
by Roger E Moore

No Appearing: 3-12
Armour Class: 3
Movement: 15"
Hit Dice: 2d8
Treasure: C, P
Attacks: By weapon type/spell
Alignment: Neutral evil
Intelligence: Very

These extremely thin, 4' tall humanoids inhabit desolate, rocky mountainous regions. They have long, black, tangled hair framing a narrow face with a wispy goat-like beard and large unblinking eyes that seem to stare at anything of interest. Their skin is greenish-grey.

Any party of gwillion encountered is 30% likely to be riding mountain goats, with 1-4 extra goats as pack animals. Mounted gwillion will carry spears or light lances. Gwillion encountered on foot will use spears and clubs.

Once a day, gwillion may *polymorph* into a goat for 2-8 turns. They may cast the following spells (as a 6th level illusionist) up to twice each per day: *dancing lights, darkness, wall of fog, hypnotism,* and *misdirection.* In any group, there will be a leader with full hit points who cast the above spells and *hallucinatory terrain* once per day and *chaos* once per week (all as a 10th level illusionist). All gwillion are immune to *fear* and *scare* spells.

A successful hit by weapons made from cold iron will always score maximum damage on a gwillion and silvered weapons do only half-damage at best. Other non-magical weapons have no effect but enchanted weapons will harm them. They take only half-damage from cold-based or electrical attacks if they fail to save, a quarter damage if they do.

Gwillion often wait for passers-by on mountain trails, allowing themselves to be seen while they watch from their perches on high rocks or ledges. They enjoy misleading travellers and will attack when their prey appears lost and disorganized. Though immune to fear, gwillion retreat immediately if confronted with cold iron.

CRAMESHA
by Nick Payne

No Appearing: 20-120 (tribe)
2-8 (raiding party)
Armour Class: 8
Movement: 9"
Hit Dice: 3d8+2
Treasure: 5xQ in lair
Attack: By weapon types
Alignment: Chaotic/neutral
Intelligence: Low-average

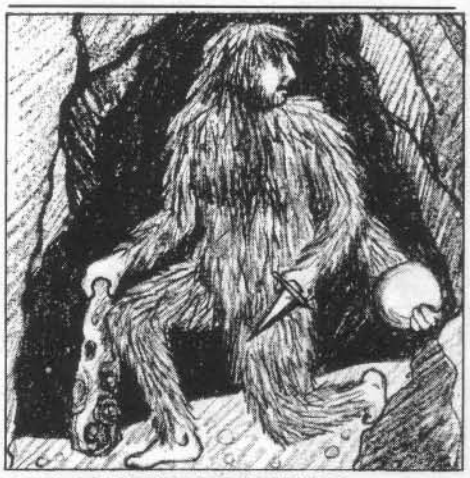
These primitive, tribal humanoids inhabit hilly or mountainous regions. They are 7' tall, strong, hairy and, most remarkably, have three arms. The single

right arm is extremely muscular (17 strength). They can fight with their right arm and one left arm at no penalty, or with all three arms at −2 to hit. Normally, they hold a large club in the right hand and a crude flint dagger or short spear in one left hand. With the other, they throw sharpened discs of flint or crystal (range as for thrown dagger, damage 1d6+1). They wear no clothes or armour as their tough skin and thick fur provides protection. Due to their strength, extra arm, and preference for mountainous areas, they can climb as 5th level thieves.

Cramesha live in tribes, usually in caves. They are largely herbivorous and cultivate various mushrooms. The tribal priest, who is also the chief, has 2nd-4th level clerical abilities. He can brew a magical drug from special mushrooms which induces a trance lasting 1d6 turns and bestows the powers of *clairaudience* and *clairvoyance.* However, for 2d4 turns after the trance the priest is *slowed.*

Every full moon, the tribe must sacrifice a human female to their deity. Therefore, raiding parties (of 2-8 males) searching for a victim will often be encountered shortly before a full moon. At other times, they avoid contact with other races. They do not trade; hence their primitive weapons and lack of money.

A typical tribe is comprised equally of adult males, females and young. Females are as strong as males and fight in the same way. The young have 1-2 hit dice and do not fight: it is against tribal custom to shed blood before coming of age.



MINI-CAMPAIGN SCENARIOS
For random monsters use the following table:

01-49	Refer to appropriate *DMG* Random Monster Table.
50-59	Gwillion patrol on mountain goats (3-12).
60-69	Gwillion patrol on foot (3-12).
70-75	Gwillion camp (6-24).
76-81	Cramesha tribe (20-120) on the move to a larger home.
82-90	Cramesha raiding party.
91-95	Zirosownee
96-00	Zirosownee with Type VI Demon

ZIROSOWNEE (Two-Headed Eagle)
by Anthony Howcroft

No Appearing: 1
Armour Class: 6
Movement: 5"/55"
Hit Dice: 6d8
Treasure: Q(X5), C(magic only)
Attacks: Two bites for 3d4 each and two talons for 1d8 each or special
Alignment: Chaotic evil
Intelligence: High

This malevolent creature lives only in the bleakest mountain crags, cliffs or ridges and often indulges in wanton destruction. It resembles a massive two-headed eagle (25' wingspan). It has pale yellow beaks and piercing scarlet eyes that stand out against its jet black feathers. They are only ever encountered individually.

The zirosownee can *only* be surprised when in its lair during daylight, due to its exceptional vision, and even then, only on a 1 in 8. Darkness does not impair the sight of this ferocious nocturnal hunter.

It prefers to dive to the attack (from 50', or higher, gains +4 to hit and double damage for talons only but precludes a beak attack), grasp its prey in its talons and then climb several hundred feet to drop the victim to its death on the rocks below.

Somehow a zirosownee can control the weather within a 50 mile radius of its lair. It does this to great advantage, covering its tracks and confusing hunters with gales and storms. This power is strong enough to shatter all other weather control spells in the area. It can create a small area of calm around itself yet maintain bad weather in the surrounding area. In combat, it will summon a storm and direct 1 *lightning bolt* at the victim every 10 rounds. Because of this unusual power, it can fly in any weather without restriction.

They speak their own language but can also communicate telepathically.

The zirosownee is a favoured steed of type VI demons (10% chance of any bird encountered being ridden by one).

The relationships between the various creatures is obviously up to the DM.

The zirosownee is stronger than normal predators. Its unique properties, in particular, could be coveted by a warlord or wizard. Alternatively, the party could be paid a small sum to kill the large eagle that is preying on the local herdsmen's flocks and deer. The white hart could even come to their aid in such a set up.

In a mini-campaign, the creatures could be used as additional hazards on a wilderness trek, or to construct a reason, such as those above, to entice the party on a foray into the bleak mountains.□

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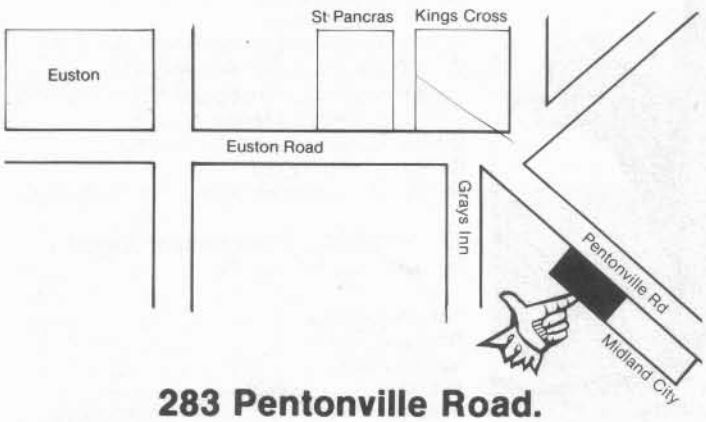

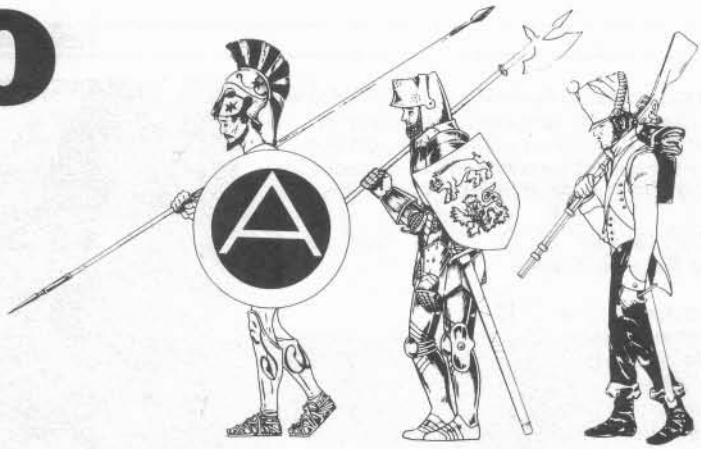

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Starbase *is a bi-monthly department devoted to* Traveller, *edited by Bob McWilliams.*

IMPERIAL TROOPER

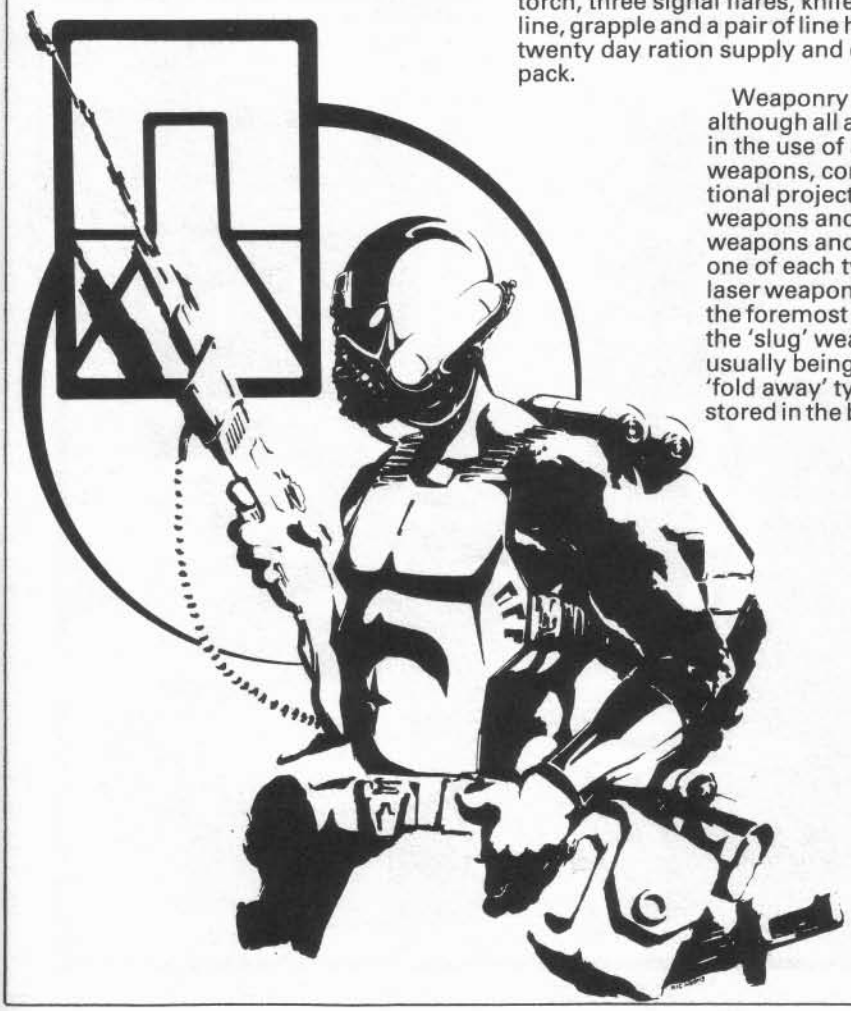
by Nic Weeks

The Imperial Trooper is a highly trained and efficient fighting unit, forming an important part of the military structure of the Imperium. Effectively the 'strong arm' of the Imperium, they perform the role of the infantry as well as undertaking a number of patrol and policing duties on Imperial run planets and starports. Imperial marines and ship's troops, although being attached to the Navy, use the same equipment and techniques as the regular troops and may be considered an extension of such. Specialist units also exist, carefully and expertly trained, to enable any given body of men to cope with almost any situation on the battlefield. The policy of training units of about six men into compact and efficient teams, but to be easily capable of acting as part of a much larger company or battalion was adopted just prior to the Fourth Frontier War. This has since proved immeasurably valuable, although the training involved takes slightly longer than conventional methods. Different units include infantry (six riflemen); heavy weapons (one two-man weapon with four riflemen - each man being trained in the use of the heavy weapon assigned); sniper (six men trained with high-velocity, long-distance weapons); as well as maintenance, demolition, seeker/scout and a number of others. Selection for the Imperial Forces has, as a result, become stricter although it is now the only type of Imperial Troop Force.

One of the most important aspects of the efficiency of the troops is the attention paid to the standard equipment with which they are issued. The trooper is kitted out in full body length mesh-cloth armour (acts as mesh +1) which allows good freedom of movement. Over this is fitted reflec-plate section armour. Less flexible but more hard wearing and durable than the normal reflec, it gives protection to the more vulnerable parts of the body (reflec +1).

Of particular note is the standard helmet, the most interesting feature of which is the Computer Assisted Visualising Unit (CAVU). This allows the wearer Graphic Display Spot Sighting (GDSS), infra-red or light intensification, Sight Zeroing Facility (SZF), and, in particular, Video Compressed Image (VCI) allowing up to a 270 degree field of view (−2 DM on stealth, surprise, etc). A small commo-unit allows medium range transmission and reception. Small tanks attached to the side of the helmet allow the user normal operation in thin, tainted or dense atmospheres (acts as combo mask) and each tank lasts for approximately 52 minutes. Spare tanks are stowed in the back pack.

Also included is a thermally heated sleeping bag, one-man cover up, shovel/axe, magnetic compass, mobile medi-kit, three sets of wrist locks, a one cell torch, three signal flares, knife, 20m of line, grapple and a pair of line handlocks, twenty day ration supply and cuisine pack.



Weaponry will vary, although all are trained in the use of laser weapons, conventional projectile weapons and blade weapons and carry one of each type. The laser weapon is always the foremost used with the 'slug' weapon - usually being of the 'fold away' type and stored in the back pack.

When on board ship, troopers dispense with the large power pack of the laser weapon in favour of a smaller belt-slung pack that has enough power for approximately fifteen shots. Troopers may easily recharge from power points on board the starship. A reflec-plate backplate covers the back in this situation to provide further protection.

The Imperial Guard is directly responsible for the protection of the Emperor and his family. Formed of some 200 men, 175 of whom form the Imperial Guard, the remaining 25 form the Imperial High Guard.

The Imperial Guard is carefully selected from the elite of the Imperial Troops and trains for another twelve months. They are fitted with by far the most sophisticated equipment in the Imperium. The power pack for the laser weapons they use is approximately half the size of a conventional P60 pack and carries enough power for 115 discharges. The Imperial Guard is easily recognisable by their silver reflec-plate armour (acts as reflec +2).

The Imperial High Guard is the elite of the elite. It is they who actually guard the Emperor. A sign of their position is their main weapon - a high intensity laser rifle that requires no pack (it is powered by Tyrellian crystal) and is good for nearly 50 discharges. The Imperial High Guard also carries laser pistols, laser swords and a specialised secondary weapon, a gauss rifle of enhanced ability and accuracy. The Imperial High Guard is also easily recognisable by the gold reflec-plate armour worn (reflec +2).

The troopers provide the players with a 'liaison', so to speak, with the Imperium, as well as a useful tool for the referee. Their formidable armoury and array of skills, as well as being more realistic, might also deter some players from turning entanglements with the law into a shooting match. It should be remembered that the troopers enforce Imperial law, and while the players follow that law, troopers may well come to their aid. Some of the players may even have been troopers themselves during some part of their military service.

Game details have been left deliberately vague. However, in terms of the generation of Imperial Troopers a number of guidelines should be followed.

The trooper should have a skill level of at least one in each of the following: laser weapons, a conventional projectile weapon, a blade weapon, unarmed combat and survival. Other skills may be added depending on the scenario. The UPP, in general, should be just above average but it is important that none of the characteristics give a disadvantage to any of the weapon skills.

Depending on how the troopers are used in a scenario, certain characters could be fleshed out with far greater detail. For example, a trooper who is captured and interrogated by the player characters.

The possibilities, as usual in *Traveller*, are endless, the only limit being the players' imaginations. □

Treasure Chest *is a regular department for readers' ideas on* AD&D. *This issue we offer some magic items and relics especially for halflings.*

HELP FOR THE HOBBIT ABROAD

by James Carmichael

WAYFOOD OF THE MATRIARCH
This relic is a rectangular package covered with brown crinkly material not unlike a very fine parchment. This covering is easily removed and within is found another wrapping of even lighter material which is transparent and magical. To open this package a halfling must throw under his DEX (only one try!). Other races will find it impossible to open. If force is used, the package will disintegrate and anyone within five feet will take 1d20 damage. Within this wrapping are four squares of whitish substance like bread but much lighter and finer. Between layers there is a curious unknown type of meat (it is impossible to separate the layers). When eaten by a halfling, one square will restore to the individual a maximum of any of his personal characteristics. If he is at maximum already then he will gain an additional 2 points of CON for one day. One square is also sufficient food for one day. Since this *Wayfood* has never been eaten by any of another race the possible effects are unknown, but it is rumoured that to touch it can have a devastating effect; some say that an instant transformation takes place and a new halfling appears in the world. Once all four squares have been consumed, if the halfling puts the clear wrapping back inside the brown, then within 1-4 hrs the squares reappear. This item is sometimes called *Mother's Sandwiches.*

HORN OF HALFLINGS
This silver banded *Horn,* when sounded causes fear to all within earshot save halflings. Any halfling within earshot is roused and is instantly alerted; he gets +1 on all dice rolls for 1-12 rounds. If the *Horn* is held in a certain manner by a halfling, who raises it in a toast to the memory of ancient days and the halflings of old, the *Horn* fills with a rare and potent beer. This when drunk, will sustain the halfling for one day without food or drink. If the halfling drinks again he gains no more, but is filled with a sense of well-being, and if he drinks more than three hornfuls he will get drunk. He will sing various rustic ditties, dance about and generally behave in a disgustingly jolly manner. Any monsters coming to investigate the din might (20% chance ± 5% each point away from INT 10; the more INT, the more likely to stand and gawp) watch fascinated at the halfling's antics.

POTS OF COOKING
This is a small heavy round-bottomed *Pot* made of a dark metal. When water and meat are put into it, the *Pot* will heat and cook the contents at a rate similar to a pot on a good-sized fire.

THE PIPES OF HALFLINGS
Pipe of Well Being
This is a wooded *Pipe,* the bowl of which is carved in the likeness of a smiling halfling. It has a filling of a dark hard-packed material which when smoked gives the following benefits: +1 CON for 1-8 rounds after smoking for a human; if a halfling smokes it the effect and duration is doubled; it has no effect on a dwarf; and any elf silly enough to try it will lose a point of CON for 1-8 rounds.

Pipe of Smoking
When lit and puffed vigorously, dense black smoke pours from the plain bowl of this *Pipe.* A thick wall of smoke rapidly forms filling a 10′×10′ square in 1-4 rounds. If the smoker is running, the smoke will trail out behind forming a cone 15′ in diameter at its widest and stretching up to 60′. The smoke will linger for 1-6 rounds. Anything within the smoke will experience coughing fits, and their eyes will stream rendering them effectively blind. This will continue as long as they are in the smoke and will last 1-8 rounds thereafter. They must also save vs breath weapons or be convulsed by coughing for 1-8 rounds. Only the halfling smoking is immune to the effects of the smoke.

Pipe of Storyteller
This clay *Pipe* has the bowl fashioned as a halfling sitting on a chair with one foot on a stool, slightly leaning forward as if about to say something. Any halfling taking up this *Pipe* has an urge to emulate the figure (save vs wand); if he does so he will light the *Pipe* whereupon anyone within 10′ radius must save vs spells or watch and listen enthralled as the halfling launches on a story. The tale will last 4-8 hours, and may involve nothing more than a detailed description of the halfling's family tree.

Pipe of Rest
This *Pipe* is clay and its bowl is shaped to show a halfling's face, in a deep sleep. If it is smoked in an open space there is a 25% chance of anyone passing within 10′ being affected by the vapours from the *Pipe* , they must save vs breath weapons or be dizzy and sleepy for 1-6 rounds. If the *Pipe* is smoked in a confined space, anyone within the area must save as before, or fall asleep. Any who save must save again after 1-6 rounds, as the vapours grow more dense, thus −2 on the roll. At the DM's discretion the vapours will continue to affect anyone left awake, only the smoker remains immune. Those affected will remain asleep whilst the *Pipe* is being smoked and for 1-8 rounds thereafter. It is possible to puff smoke through a keyhole for example, and depending on the size of the area affected, the DM may allow the vapour to affect those within. □

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As reviewed in **IMAGINE** 18

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GAMESWORKSHOP PLANS FOR THIS YEAR

By now you've probably seen *Star Trek III Ship Combat Game*, the UK edition of *MERP* should also be out soon. March brings us *Legacy of Eagles* (*Golden Heroes*), April *Judge Dredd: The Roleplaying Game*, followed by a *JD* supplement in May, *Rough Justice*. Also out in May is *Dungeon Planner III*. *Warrior Knights*, a medieval boardgame and *Beyond the Shadow of the Stars* (*Golden Heroes*) are due in June. The *Call of Cthulhu* scenario/source pack *Green and Pleasant Land* together with *Dungeon Floor Plans 5* (modern settings for Superhero games, *Dredd* etc) in July. In August, *Foreign Policy*, a quite brilliant semi-abstract world strategy game will be ready, as will *Mega Villains*, a supplement for *Golden Heroes*. The excellent *Railway Rivals*, reformated by *GW* is set for release in September. The board game version of the immensely successful *Warlock of Firetop Mountain* by Steve Jackson and Ian Livingstone will be out in October. This list is just the ones we know about so far, look out for extra surprises over the year.

GAMESDAY AND DRAGONMEET DATES ANNOUNCED

Dragonmeet is scheduled for May 25th at The Central Hall Westminster, London and Games Day, September 28/29th at Royal Horticultural Hall. More details and how to enter competitions hopefully in the next issue.

FLYING CITADEL'S COLOURS

Bryan Ansell of *Citadel*, on a recent visit to London talked to me about his plans for this year. The entire *Citadel* range is gradually to be totally replaced with new figures supporting plastic bases. When I first heard about this move some time ago I was a little sceptical but having seen them they really are pretty good, sturdy and practical. All the existing boxed sets of miniatures will be phased out by the Spring and replaced with new sets. Also due very soon are the *Citadel* dungeons, made from expanded polystyrene and measuring 26"×18" they are primarily designed for the *Fighting Fantasy* 60mm figures, but he assures me that they are perfect for 25mm dungeoneering. Above all they will be cheap. For *Warhammer* they plan to release *Warhammer Roleplaying*, together with *Warhammer* mass battle campaign scenario packs, written by Joe Dever and Gary Chalk with the assistance of Ian Page and Gary Keep. Citadel have also created a complete continent for *Warhammer*, *Lustria*, which will give campaign details, additional material will be added later. By now you have probably seen the *Citadel Lord of the Rings* figures.

CITADEL OPEN DAY

The success of the last *Citadel* Open Day has convinced them (against their better judgement) to hold a special two day event March 16/17th. Tickets are only £1, only available in advance, *Citadel's* address is Chewton Street, Hilltop, Eastwood, Nottingham. Events will include prizes for the best visitor in costume, mammoth sponsored demonstration game by the Players Guild, display game starring Joe Dever and Gary Chalk, bring a battalion game, painting competitions, painting demonstrations, watch the designers at work, *Warhammer* seminar, modelling and casting and much more.

THE HIA SHOW

The HIA show is one of the premiere events in the US for the trade, most companies announce their plans for the year and detail all the new products they hope to bring out. Here's a résumé of the most interesting. I only have at present the expected release dates in the US, so add on a month or two before they get to the UK. *Taskforce* will have *Federation and Empire*, a strategic companion to *SFB* (June), *Starfleet Battles Volume III* (April), *New Empires* (April) and *The Gorn-Khanate War* (August) both for *Starfire*. Over the year they will be adding to *The History of the Second World War* with three further titles. I've mentioned the three releases *West End Games* plan this year before, but I've now seen the box art and read a description of them and they look pretty good, they are *Tales of the Arabian Nights*, *Junta*, and *Star Trek: The Adventure Game*, it looks like they will be out soon now. *Autoventures* (now distributed by *Taskforce*) list two new products, *The Road* and *Street Fighter*, due for release April and June respectively. *Hero Games*, makers of *Champions* obliquely mention their entry into the Fantasy role-playing market with *Fantasy Hero*, using the same system as their own games, it should be out in the summer. Also due from them are add-ons to *Justice Inc*, *Trail of the Golden Spike*, and *Lands of Mystery*. *Espionage* has had a face list and re-emerges as *Danger International*. *Pacesetter* are certainly living up to their name, with masses of releases for *Chill*, *Timemaster* and *Star Ace*. The *Bards Legacy 'Instant Adventure'* sounds a thoroughly confusing concept from the description, so I'll wait until I've seen it, they also have a *Chill* boardgame and *Wabbit Wampage*, 'the ultimate game of mindless mayhem.' *Twilight 2000* is *GDW's* major release this year, I like the cover art. *Mayfair* have two new boardgames and a role-playing game, *Barbara Cartland: A Romance Boardgame*, with a picture of the lady on the cover, more interestingly *Ellery Queen's Mystery Magazine Game*, a six player game that doesn't look too bad. They also have *DC Heroes* RPG with a clutch of scenarios planned for later. Their most interesting releases are twelve scenario modules written by Dave Arneson co-writer of *Original D&D*. My thanks to Ian Bailey and Ian Livingstone for this information.

TADASHI EHARA TO LEAVE CHAOSIUM

Editor of *Different Worlds* and a member of the *Chaosium* editorial team Tadashi Ehara is to leave *Chaosium* and join *Sleuth Publications* – creators of *Consulting Detective*. Reasons for leaving are not known, but the deal means that he will take *Different Worlds* with him as a working magazine. The departure of Tadashi and *DW* further inforce the notion that *Chaosium* is distancing itself even more from the printing of games and are concentrating on becoming strictly a design house. This prompts the question are they about to offer the other games to be printed here under licence?

NEXT ISSUE

The Dawn of Unlight – a MERP adventure set in Mirkwood,
Star Fall – our first *Star Trek* adventure,
Heroes and Villains – a new department for *Golden Heroes* everywhere,
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HELP!

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Swap. *Caverns/Dead, Judge Dredd* and *2000AD Annuals 81-84* plus *2000AD* progs for old or new *WH* or *CoC*. Phone Jaime on: (0222) 861232.

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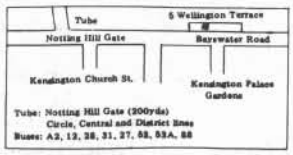

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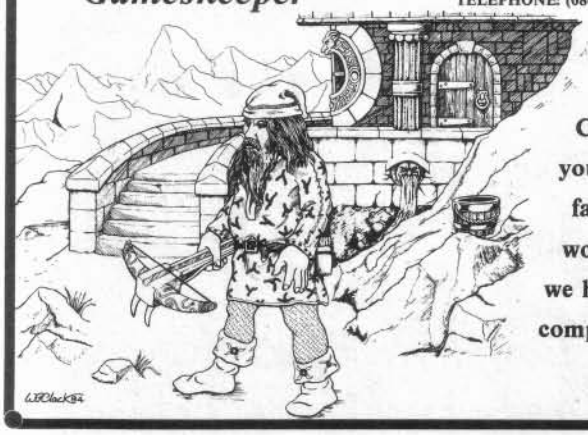

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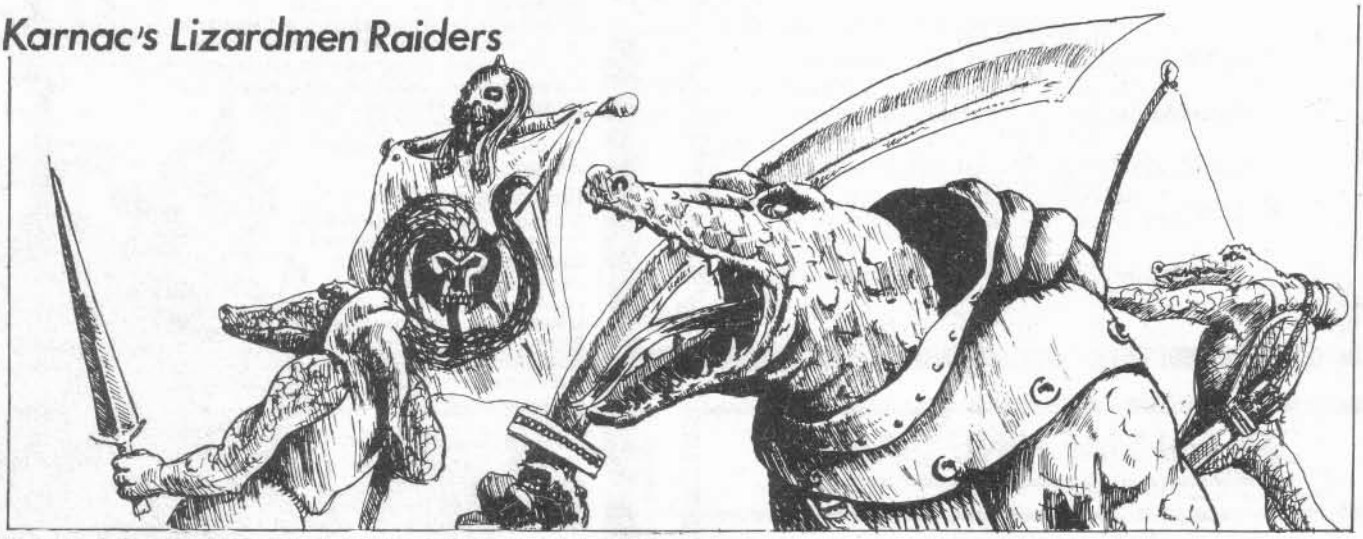
The descriptions and profiles given here are for the new second edition Warhammer set.

Karnac's Lizardmen Raiders



When the Dwarfs built the mountain city of Caraz-A-Carak in the East of the Old World, they created the largest, most wonderful and impregnable fortress the world was ever to see. Its chambers and halls opened into the heart of the mountain and deep into its roots. Unknown to the Dwarfs, their tunnellings were to lead them into the still vaster, still deeper and unfathomably more ancient caverns below the mountains.

Within these caverns dwelt many foul creatures. Little did the Dwarfs guess at the blood-letting and savagry that was to rise from beneath their feet. Soon the lower passages of the Dwarf Kingdoms became the hunting grounds of the perilous Lizardmen, the most feared of whom was the reptile known to the Dwarfs as Karnac. For almost a hundred years the Dwarfs battled against the Lizardmen, chamber by chamber and level by level. But the Lizardmen proved too strong, and grew ever stronger as they feasted upon the flesh of the slain and drank the blood of their doomed captives. Eventually the Dwarfs gave up hope of ever recovering the lower levels, and sealed them off by collapsing the connecting passages. What then became of Karnac and the Lizardmen can only be imagined.

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	3	4	2	1	1	10	5	10	10

Karnac himself is a Champion with a profile as follows.

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	4	4	4	2	2	1	10	5	10	10

EQUIPMENT Armament - Sword and Long Bow
Armour - Shield

BATTLECRY Before battle these creatures raise up a great noise of hissing and snarling, as the cry gets louder and louder the Lizardmen's thirst for blood reaches an uncontrollable level, and they fall upon their unfortunate enemies.

DEEDS In the main chamber of the 142nd level Karnac slew and subsequently ate a dozen Dwarf warriors, including Baluk Ironfist, the heir to the Kingship. After this occasion his howls of indigestion echoed throughout the fortress for many weeks.

POINTS VALUES Trooper 24
Karnac 25½
Standard +120
Horn +48

SHIELD The shield carried by these troops is made from the hide of some underground reptile, and is of mottled grey or green colour.

UNIFORMS The colours of the reptiles themselves vary from dull browns to sparkling reds and blues. Karnac himself is white. Most of the equipment carried by these creatures is black, whilst the commonest metal used by the lizardmen is either copper or a copper alloy such as bronze or brass. Karnacs troops can have captured Dwarf armour, which is often iron.

NOTE Lizardmen have tough, scaley skins which count as mail armour.

The Lothern City Guard

The Elves have always been an insular race, arrogantly proud of their culture and contemptuous of other folk. The Elf Kingdoms themselves are considered 'off-limits' to other races. Any Man, Dwarf or Halfling who attempted to despoil the fair lands with his presence would be executed on sight. The only exception is the huge, walled city seaport of Lothern. Lothern is the one and only place in the entire Elf Kingdom where other races are tolerated. Accordingly it is full of Norse traders, Old World merchants, adventurers, sailors, dropouts, drunkards and other assorted wierdoes. Maintaining order is not easy.

The job of Captain of the Guard of Lothern is not a popular one. Few jobs are popular in the Elf Kingdoms, as Elves despise all forms of work. Perhaps it is because of this that important or responsible positions tend to fall to eccentrics. D'roi Haisplinn, Captain of the Guard of Lothern, is a case in point; a neurotic, homicidal maniac. At dusk he can be seen pacing the battlements of the great lighthouse of Lothern, cackling madly and, perhaps, torturing an underling.

All this is most un-Elflike, as are his habits of shouting abuse at travellers, spitting on sleeping Halflings, eating small toads in public and bathing in cauldrons of steaming goat offal. But then D'roi Haisplinn is no ordinary Elf.

His men respect him. The Champion of the Guard; Haisplinn's right hand man, respects him even more. This is Lahaven Ramjewel, notorious libertine and rake. Ramjewel is a Elf of good family, but estranged and disgraced as a result of an much publicised incident with a drunken Dwarf mariner.

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	4	3	3	1	6	1	8	9	9	8

Guard Champion Lahaven Ramjewel

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	5	4	3	1	7	1	8	9	9	8

Haisplinn himself is a Minor Hero with a profile as follows.

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	6	6	4	4	2	8	2	9	10	10	9

EQUIPMENT Armament - Sword and Spear
Armour - Shield and Mail

BATTLECRY The battlecry of this regiment is based on the age old tradition of challenging strangers during the hours of darkness. In Elvish the cry is 'Elo Cailor Gotda Liet', which is popularly supposed to translate as 'Hello, Hello. What's going on here then'.

DEEDS Amongst Haisplinn's many deeds of infamy the destruction of the 'Halfling House', Inn and rest home, must be one of the basest. Many Halflings were slain, or suffered horrible and embarassing torture at the hands of the Guards. Haisplinn's only motivation seems to have been that Halflings are short, ugly and have very poor dress sense.

POINTS VALUES Trooper 10
Lahaven Ramjewel 12 +150 points magic sword
D'roi Haisplinn 70
Standard +50
Horn +20

SHIELD The shield and banner carries the proud symbol of the city of Lothern.

UNIFORMS The Guardsman uniforms are highly traditional, although officers, standard bearers and musicians are allowed to wear pretty much what they like. The uniform comprises a close fitting helmet which is gilded. The tunic is padded and white, the belts and other decorative items are red. Spear shafts are blue, whilst most metal is either steel or silver.

Haisplinn himself wears the arms of his family, including the tall, red crested helmet, purple embroidered tunic and equipment in gilded metal. He also has a metal breastplate.

NOTE Lahaven Ramjewel carries the magical sword Lightshaft. This is a Runesword with an Armour Rune, a Cutting and Smashing Rune and a Minor Death Rune on Goblins.

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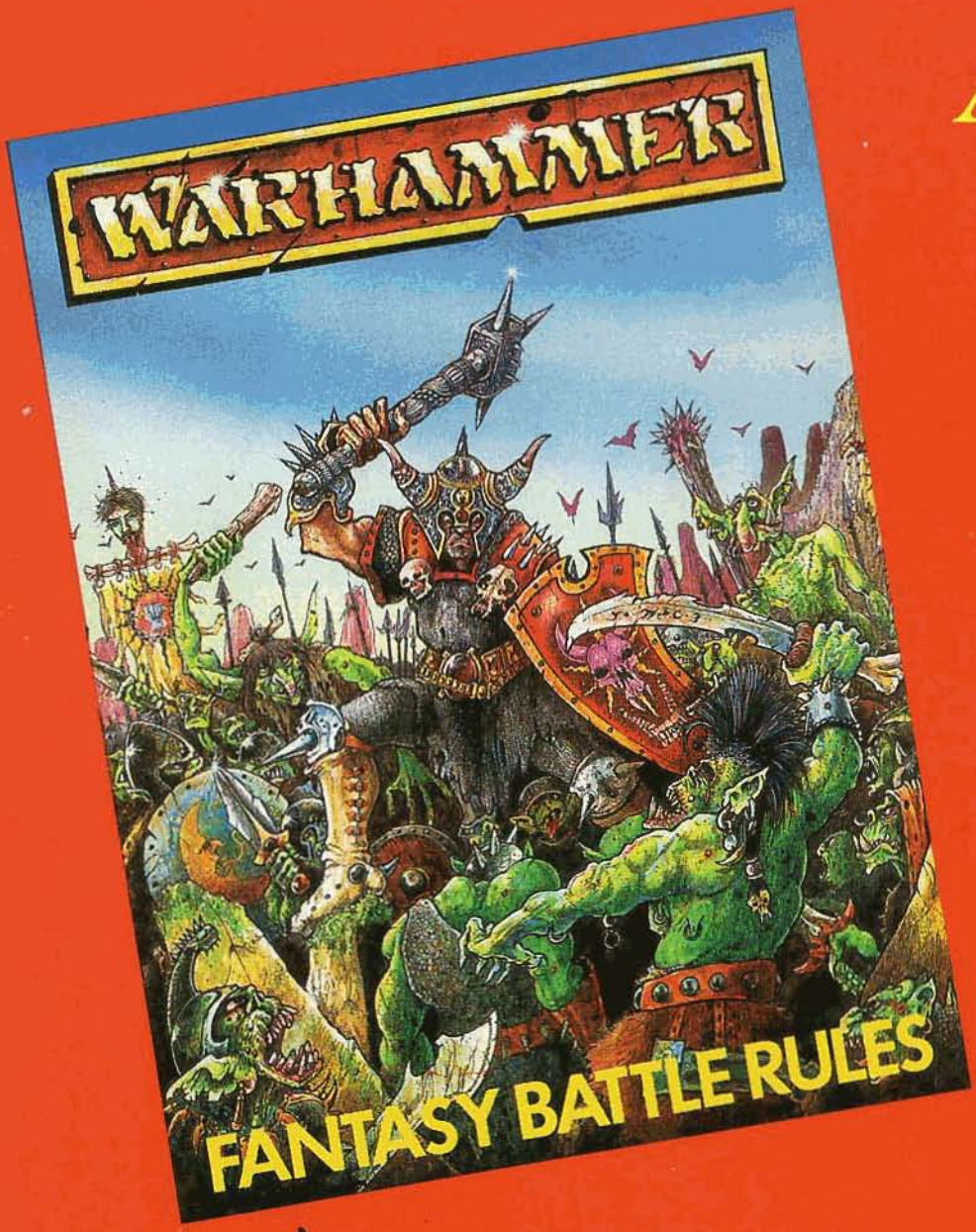

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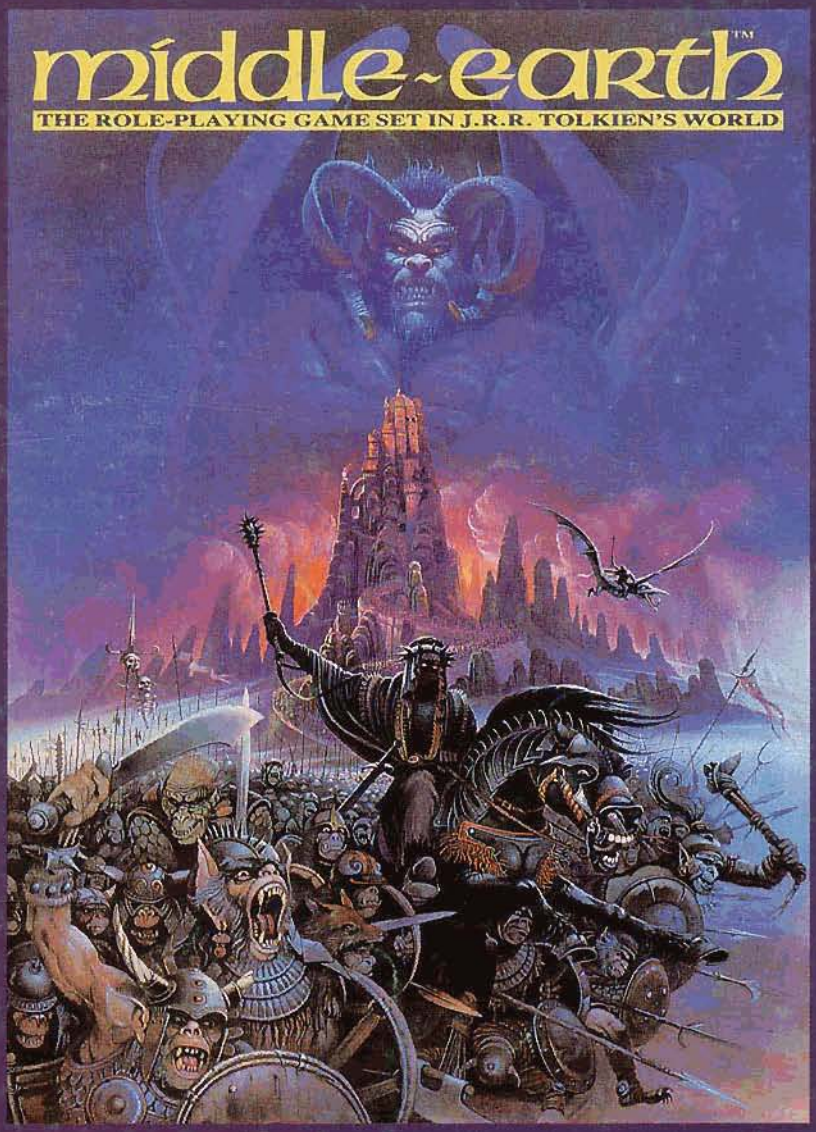

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